



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

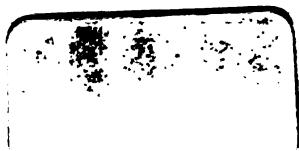
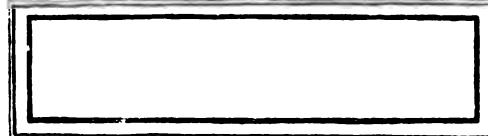
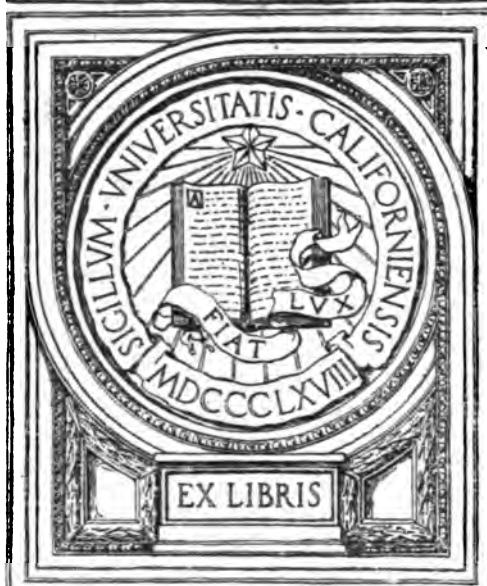
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

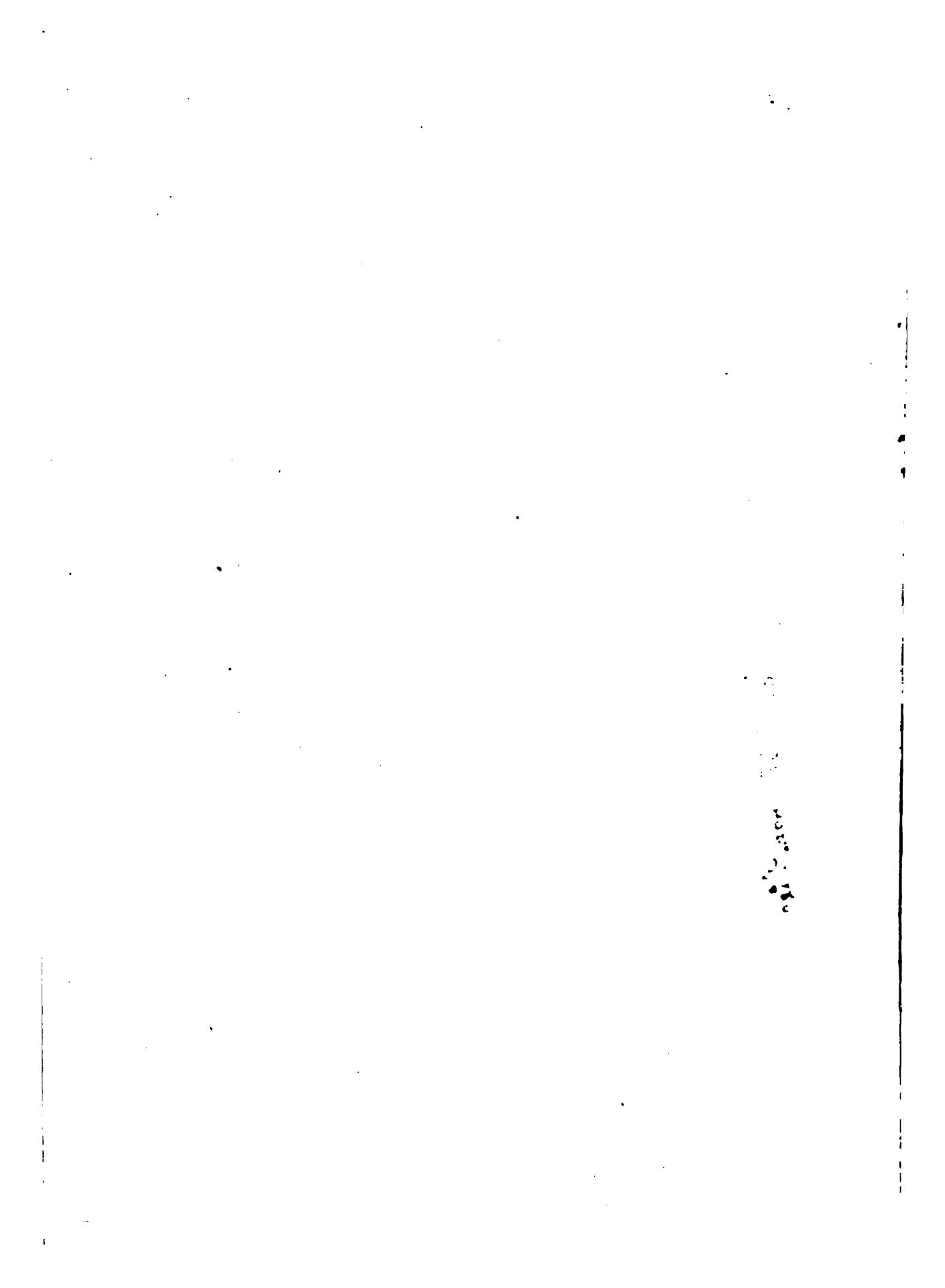
Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

0000 C15

GIFT OF
President's office.







THE
HIGH SCHOOL
ASSEMBLY SONG BOOK

By FRANK R. RIX

DIRECTOR OF MUSIC OF THE PUBLIC SCHOOLS OF NEW YORK CITY
AUTHOR OF THE ASSEMBLY SONG BOOK, AND VOICE
TRAINING FOR SCHOOL CHILDREN



NEW YORK
THE A. S. BARNES COMPANY

1912

UNIV. OF
CALIFORNIA

Copyright, 1912,

BY THE A. S. BARNES COMPANY

TO MMU
AMAGOMIJA

PREFACE.

THE HIGH SCHOOL ASSEMBLY SONG BOOK has been prepared in response to a very general request for a song book which shall meet the conditions actually found in high schools.

The success of The Assembly Song Book in elementary schools has led to the preparation of The High School Assembly Song Book on a similar plan but making use of more advanced and varied music, suited to the voices and attainments of high school pupils. The selections are so arranged, in general, that they may be sung either:

As *Unison Songs*, in which the melody is sung by all voices;

As *Two-Part Songs*, for Soprano and Alto, or for Tenor and Bass;

As *Three-Part Songs*, for Soprano, Alto and Bass, or for Tenor and First and Second Bass.

As *Four-Part Songs*, for Soprano, Alto, Tenor and Bass.

The *Alto* and, usually, the *Tenor* parts may be sung by *unchanged* (Alto-Tenor) boys' voices, and the *Tenor* may be sung by changed voices as well.

The settings of hymns should generally be sung in unison, unless four parts with changed voices are available. This is practicable in a mixed or in a boys' school.

The Bass wherever possible avoids extreme low or high tones, which are always difficult for high school pupils.

The book is especially useful for the changed voices of boys, and is equally available for unchanged voices and for choruses of girls, the bass in many cases being optional.

The four-voiced arrangements make complete and not difficult piano accompaniments. Where necessary, small notes may be utilized. The book, therefore, is complete in itself.

Thus all the conditions found in high schools are met, whether a girls' school, a boys' school, or a mixed school.

It has been said, very truly, that every pupil, at the end of the course, should be able to sing from fifty to one hundred of the songs which are the special heritage of the English-speaking race.

While no two persons may exactly agree as to the best songs it is certain that a large proportion of the selections in this book would be the choice of a considerable majority.

The songs that we ought to know are included in this collection.

The *singing in assembly* is a very important element of school life, and great care should be taken to make it so beautiful, so sincere, and so artistically expressive that it will be a lasting influence for good upon the character of the singers.

The songs should be carefully taught, so that the meaning of the words is clearly expressed with distinct articulation, correct pronunciation and proper phrasing. Above all, the singing should be from the heart, voicing real and sincere feelings.

PREFACE.

Although good unison singing is better than poor part singing, the former is likely to be more carelessly done than the latter. Part singing makes for thoughtful and careful preparation, is capable of much artistic finish, and creates great interest.

It should be the endeavor of the director of the assembly to have a considerable number of songs sung in parts. *To this end the voices should be classified; and the pupils should be grouped according to the part to be sung.* Each singer should sing from a book, in order to insure correct rendering of the words and music.

Great care should be taken with the training of the voices. Harsh tones should not be tolerated. The unchanged voices should be used in the quality which comes from leading downward the light tones of the upper voice. Altos, alto-tenors and tenors should avoid hard "chest-tones" and should sing in a mellow, medium quality. The basses, however, must necessarily employ the chest-tone. It is well to precede the singing with a vocalize, giving attention to breathing with special reference to phrasing.

The accompaniments should be played clearly, with proper accents and phrases, and with enough power to support the voices. Any tendency of the chorus to sing out of tune may be avoided or remedied by playing the melody an octave higher, by giving more power to the bass, by introducing interludes between stanzas, or by arousing interest through appropriate means.

The pupils *should stand while singing*, and the work should be *carefully directed* by a teacher possessing musical temperament. For the best results there should be both a director and a pianist.

Class teachers should be held responsible for the work of their classes in the assembly, and should insist that all their pupils take part in the singing.

The *correct versions of the National songs*, both as to words and music, are to be found herein, which is an important feature. The lack of a standardized setting of the music of the national anthems has been in the past the cause of all the differences in their rendering. The versions used in this book are those adopted by the National Education Association.

The selections cover a wide field, including part-songs and *art songs* of classic and romantic composers.

The songs will be inspiring and will prove to be an invaluable aid in the APPRECIATION of good music. It should not be forgotten, however, that the most real and vital appreciation and the truest understanding of music comes only by actual participation in its performance.

The aim and the object of music in the schools is that the pupils should sing. *Then Let Them Sing.*

FRANK R. RIX.

New York,
March, 1912.

THE HIGH SCHOOL ASSEMBLY SONG BOOK

GAUDEAMUS Igitur.

Andante.



1. While we're young let us re-joice, None will ev - er blame us. While we're young let
 2. Where are they who came be-fore? Now we see them nev - er; Where are they who
 3. Let us raise the joy - ful cry, Al - ma Ma - ter, nev-er die! Let us raise the



us re-joice, None will ev - er blame us; For, when youth its day has spent,
 came be-fore? Now we see them nev - er. They have found their high a - bode,
 joy - ful cry, Al - ma Ma - ter, nev-er die! Life to ev - 'ry teach - er here,



And old age its weakness lent, Then the earth will claim us, Then the earth will claim us.
 Or have crossed the dreadful flood, There to be for - ev - er, There to be for - ev - er.
 Life to ev - 'ry broth-er dear; Live our friend-ship ev - er, Live our friend-ship ev - er.



1 Gaudeteamus igitur,
 Juvenes dum sumus;
 Gaudeteamus igitur,
 Juvenes dum sumus;
 Post jucundam juventutem,
 Post molestam senectutem,
 Nos habebit humus,
 Nos habebit humus.

2 Ubi sunt, qui ante nos,
 In mundo fuere?
 Ubi sunt, qui ante nos,
 In mundo fuere?
 Transeas ad superos,
 Abeas ad inferos,
 Quos si vis videre,
 Quos si vis videre.

3 Vivat academia.
 Vivant professores,
 Vivat academia,
 Vivant professores,
 Vivat membrum quodlibet,
 Vivant membra quilibet,
 Semper sint in flore,
 Semper sint in flore.

THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY.

JOHN STAFFORD SMITH.
Arr. for 1, 2, 3 or 4 Voices.

Con spirito.

1. Oh, say can you see, by the dawn's ear - ly light, What so proud - ly we
2. On the shore, dim - ly seen thro' the mists of the deep, Where the foe's haughty
3. And where is that band who so vaunt - ing - ly swore, That the hav - oc of
4. Oh, thus be it ev - er when free - men shall stand Be - tween their loved



hailed at the twi - light's last gleam-ing? Whose broad stripes and bright stars thro' the
host in dread si - lence re - pos - es, What is that which the breeze o'er the
war and the bat - tle's con - fu - sion A home and a coun - try should
homes and the war's des - o - la - tion; Blest with vic - t'ry and peace, may the



per - il - ous fight O'er the ram-parts we watched were so gal - lant - ly streaming? And the
tow - er - ing steep, As it fit - ful - ly blows, half con-ceals, half dis - clos - es? Now it
leave us no more? Their blood has washed out their foul foot-stepe' pol - lu - tion! No
heav'n res-cued land Praise the pow'r that hath made and preserved us a na - tion! Then



rock - ets' red glare, the bombs burst - ing in air, Gave proof thro' the
catch - es the gleam of the morn - ing's first beam, In full glo - ry re -
ref - uge could save the hire - ling and slave From the ter - ror of
con - quer we must, when our cause it is just, And this be our



THE STAR-SPANGLED BANNER.

7

night that our flag was still there. . . Oh, say, does that star - span - gled
flect-ed, now shines on the stream? 'Tis the star - span - gled ban - ner: oh,
flight or the gloom of the grave; And the star - span - gled ban - ner in
mot-to: "In God is our trust!" And the star - span - gled ban - ner in

ban - ner yet wave O'er the land of the free, and the home of the brave?
long may it wave O'er the land of the free, and the home of the brave!
tri - umph doth wave O'er the land of the free, and the home of the brave!
tri - umph shall wave O'er the land of the free, and the home of the brave!

GOD SPEED THE RIGHT.

W. E. HICKSON.

German.

Arr. for 1, 2, 3 or 4 Voices.

Maestoso.

1. { Now to heav'n our prayer as - cend - ing, God speed the right; } Be our zeal in
 { In a no - ble cause con - tend - ing, God speed the right; }
2. { Be that prayer a - gain re - peat - ed— God speed the right; } Like the good and
 { Ne'er de - spair - ing, though de -feat - ed, God speed the right; }
3. { Pa - tient, firm, and per - se - ver - ing; God speed the right; } Pains, nor toils, nor
 { Ne'er th'e - vent nor dan - ger fear - ing; God speed the right. }



heav'n re - cord - ed, With success on earth re -ward -ed, God speed the right, God speed the right.
great in sto - ry, If we fail, we fail with glo - ry, God speed the right, God speed the right.
tri - als heeding, In the strength of heav'n succeeding, God speed the right, God speed the right.



COLUMBIA, THE GEM OF THE OCEAN.

(THE RED, WHITE AND BLUE.)

SHAW.

Arr. for 1, 2, 3 or 4 Voices.

The musical score consists of five staves of music in common time, treble clef, and B-flat key signature. The lyrics are integrated into the musical lines, with some words underlined and others in regular text. The score is arranged for 1, 2, 3 or 4 voices.

1. O Co - lum - bia, the gem of the o - cean, The home of the
2. When war winged its wide des - o - la - tion, And threat - en'd the
3. The Un - ion, the Un - ion for - ev - er, Our glo - ri - ous

brave and the free..... The shrine of each pa - triot's de - vo - tion,
land to de - form..... The ark then of free - dom's foun - da - tion,
na - tion's sweet hymn..... May the wreaths it has won nev - er with - er,

A world of - fers hom - age to thee; Thy mandates make ho - roes as -
Co - lum - bia rode safe thro' the storm; With the gar - lands of vic - t'ry a -
Nor the star of its glo - ry grow dim! May the ser - vice u - nit - ed ne'er

sem - ble, When Lib - er - ty's form stands in view, Thy
round her, When so proud - ly she bore her brave crew, With her
sev - er, But they to their col - ors prove true; The

ban - ners make tyr - an - ny trem - ble, When borne by the red, white and blue.
flag proud - ly float - ing be - fore her, The boast of the red, white and blue!
ar - my and na - vy for - ev - er! Three cheers for the red, white and blue!

9

COLUMBIA, THE GEM OF THE OCEAN.

Chorus.

When borne by the red, white and blue,
The boast of the red, white and blue,
Three cheers for the red, white and blue,

When borne by the red, white and blue,
The boast of the red, white and blue,
Three cheers for the red, white and blue,

Thy ban - ners make ty - ran - ny trem - ble,
With her flag float - ing proudly be - fore her,
The ar - my and na - vy for - ev - er,

When borne by the red, white and blue.
The boast of the red, white and blue.
Three cheers for the red, white and blue.

GOD EVER GLORIOUS.

S. F. SMITH.

"Russian Hymn." LWOFF.
Arr. for 1, 2, 3 or 4 Voices.

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions, Wav - ing the
2. Still may Thy bless - ing rest, Fa - ther most ho - ly, O - ver each

ban - ner of Peace o'er the land; Thine is the vic - to - ry,
moun - tain, rock, riv - er and shore; Sing hal - le - lu - - jah!

Thine the sal - va - tion, Strong to de - liv - er, Own we thy hand.
Shout in ho - san - nas! God keep our coun - try Free ev - er more.

DIXIE.

EMMETT.

Arr. for 1, 2, 3 or 4 Voices.

Words distinctly uttered. Con amore.

mf

1. I wish I were in the land of cot-ton, Old times there are not for-got-ten, Look a-
Dix-ie land where I was born— Ear - ly on a frost - y morn— Look a-
2. There's buckwheat cake and In - dian bat - ter, Makes you fat or a lit - tle fat - ter, Look a-
hoe it down and scratch your gravel, To Dix - ie's land I'm bound to trav-el, Look a-

way, look a - way, look a - way, Dix-ie land. 1. In land.
look a-way, look a-way, look a-way, 2. Then

Then I wish I was in Dix - ie, Hoo - ray! Hoo - ray! In Dix - ie land I'll
Hoo-ray! Hoo-ray!

take my stand To live and die in Dix - ie, A - way, a - way, a -
a - way, a - way,

way down South in Dix - ie. A - way, a - way, a - way down South in Dix - ie.
a - way, a - way,

MARYLAND! MY MARYLAND!

J. R. RANDALL.

German Air.
Arr. for 1, 2, 3 or 4 Voices.



1. Thou wilt not cow - er in the dust, Ma - ry - land! my Ma - ry - land!
 2. Thou wilt not yield the van - dal toll, Ma - ry - land! my Ma - ry - land!
 3. I see no blush up - on thy cheek, Ma - ry - land! my Ma - ry - land!
 4. I hear the dis - tant thun - der hum, Ma - ry - land! my Ma - ry - land!



Thy beam-ing sword shall nev - er rust, Ma - ry - land! my Ma - ry - land!
 Thou wilt not crook to his con-trol, Ma - ry - land! my Ma - ry - land!
 Tho' thou wast ev - er brave-ly meek, Ma - ry - land! my Ma - ry - land!
 The Old Line bu - gle, fife, and drum, Ma - ry - land! my Ma - ry - land!



Re - mem - ber Car - roll's sa - cred trust, Re - mem - ber How - ard's war - like thrust,
 Bet - ter the fire up - on thee roll, Bet - ter the shot, the blade, the bowl,
 For life and death, for woe or weal, Thy peer - less chiv - al - ry re - veal,
 Come to thine own he - ro - ic throng, That stalks with Lib - er - ty a - long,



And all thy sin-n'b'rers with the just, Ma - ry - land! my Ma - ry - land!
 Than cru - ci - fix - ion of the soul, Ma - ry - land! my Ma - ry - land!
 And gird thy beau - teous limbs with steel, Ma - ry - land! my Ma - ry - land!
 And ring thy daunt-less slo - gan song, Ma - ry - land! my Ma - ry - land!



UNFURL THE STARRY FLAG.

LOUIE R. HELLER.

J. REMINGTON FAIRLAMB.

Allegro maestoso.

1. Un - furl the star - ry flag we love; O'er land and o - cean let it wave,
 2. Fling out our ban - ner to the breeze! And let our sov - reign ea - gle bear
 3. Lead on! lead on! o'er hill and plain, And o'er the blue fields of the sea,

To bear its mes - sage far and wide,— Hope to the fet - terd slave.
 And place it on the stain - less peaks,— High in the up - per air;
 From froz - en north to trop - ic heat,— Em - blem of Lib - er - ty!

Wher - e'er its am - ple folds are spread, A - shore or on the
 That, look - ing from the valc be - low, The eyes of men may
 While e - qual rights and e - qual laws, And truth and jus - tice

(ACCOMP.)

roll - ing sea, As blos - soms to the ge - nial sun..... The
 ev - er see A - far up - on the moun - tain height..... A
 bide with thee; Up - held of loy - al hearts and hands..... For -

hearts of men turn lov - ing - ly..... Flag of the brave and free!
 bea - con of hu - man - i - ty..... Flag of the brave and free!
 ev - er shall thy glo - ry be..... Flag of the brave and free!

THE FLOWER OF LIBERTY.

O. W. HOLMES.

"The Watch on the Rhine." CARL WILHELM.
Arr. for 1, 2, 3 or 4 Voices.

Maestoso.

1. What flow'r is this that greets the morn, Its hues from heav'n so fresh - ly born? With
 2. In sav - age Na - ture's far a - bode Its ten - der seed our fa-thers sowed; The
 3. Be - hold its streaming rays u - nite, One mingling flood of braid - ed light,—The
 4. The blades of he - roes fence it 'round, Wher-e'er it springs is ho - ly ground; From
 5. Thy sa - cred leaves, fair Freedom's flow'r, Shall ev - er float on dome and tower, To



burn - ing star and flam - ing band It kin - dies all the sun - set land: O
 storm-winds rocked its swell - ing bud, Its op - ning leaves were streaked with blood, Till
 red that fires the south - ern rose, With spot-less white from north - ern snows, And,
 tower and dome its glo - ries spread; It waves where lone - ly sen - tries tread; It
 all their heav'n - ly col - ors true, In black - ning frost or crim - son dew,— And



tell us what its name may be,—Is this the Flow'r of Lib - er - ty? It is, it
 lo! earth's ty - rants shook to see The full-blown Flow'r of Lib - er - ty! Then hail, then
 span-gled o'er its az - ure, see The sis - ter Stars of Lib - er - ty! Then hail, then
 makes the land as o - cean free, And plants an em - pire on the sea! Then hail, then
 God love us as we love thee, Thrice ho - ly Flow'r of Lib - er - ty! Then hail, then



is the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!
 hail the ban - ner of the free, The star - ry Flow'r, the Flow'r of Lib - er - ty!



ARK OF FREEDOM.

"Austrian Hymn." JOS. HAYDN.
Arr. for 1, 2, 3 or 4 Voices.

1. Ark of Free-dom, glo - ry's dwell-ing, Na - tive land, God keep thee free!
 2. Land of high he - ro - ic mo - tives, Land whose touch made slav - 'ry flee;
 3. Vain - ly 'gainst thine arm con - tend - ing, Ty - rants know thy might and flee;

When the storm is 'round thee swel - ling Let thy heart be strong in thee.
 Land whose name is writ in sto - ry, Rock and ref - uge of the free:
 Free - dom's cause on earth de - fend - ing, Man has set his hopes on thee;

God is with thee, wrong re - pell-ing, He a - lone thy cham - pion be.
 Ours thy greatness, ours thy glo - ry, We will e'er be true to thee:
 Wide-ning glo - ry, peace un - end-ing, Thy re - ward and por - tion be:

Ark of Free - dom, glo - ry's dwell - ing, Na - tive land, God keep thee free!

THE SOLDIER'S FAREWELL.

JOHANNA KINKEL.
Arr. for 1, 2, 3 or 4 Voices.

p Andante.

1. How can I bear to leave thee, One part - ing kiss I give thee;
 2. Ne'er more may I be - hold thee, Or to this heart en - fold thee;
 3. I think of thee with long - ing, Think thou when tears are throng - ing,

THE SOLDIER'S FAREWELL.

cres.

And then what-e'er be - fall me, I go where hon - or calls me. Fare -
With spear and pen - non glanc - ing, I see the foe ad - vanc - ing. Fare -
That with my last faint sigh - ing, I'll whis - per soft when dy - ing. Fare -

p tranquillo.

well, fare - well, my own true love, Fare - well, fare - well, my own true love.

FLAG OF THE FREE.

R. WAGNER.
Arr. for 1, 2 or 3 Voices.

1. Flag of the free, fair - est to see! Borne thro' the strife and the thun-der of war;
2. Flag of the brave, long may it wave, Cho - sen of God while His might we a - dore, In

Ban - ner so bright, with star - ry light, Float ev - er proud - ly from mountain to shore.
Lib - er - ty's van for man - hood of man; Sym - bol of Right thro' the years pass-ing o'er!

D.S.—While thro' the sky loud rings the cry, Un - ion and Lib - er - ty! One ev - er - more!

FINE.

Em - blem of Freedom, hope to the slave, Spread thy fair folds but to shield and to save.
Pride of our coun - try, hon - ored a - far, Spread thy fair folds but to shield and to save.

AMERICA.

S. F. SMITH.

HENRY CAREY.
Arr. for 1, 2, 3 or 4 Voices.

THE AMERICAN HYMN.

M. KELLER.
Unison or 4 Voices.

THE AMERICAN HYMN.

path-ways of jus - tice and right;
 arms whea -rouced by its call;
 die in hu-man - i-ty's cause—
 wings o'er this fair west-ern world;

Rul - ers, as well as the ruled, "One and all,"
 Still as of yore, when George Washington led,
 Thus we de - fy all ty - ran - ni-cal pow'r,
 Fling from thy beak our dear ban - ner of old—

Gir - dle with vir - tue the ar - mor of might!
 Thun-ders our war cry: We con - quer or fall!
 While we con-tend for our Un - ion and laws!
 Show that it still is for free - dom un - furl'd!

Hail! three times hail to our
 Hail! three times hail to our
 Hail! three times hail to our
 Hail! three times hail to our

coun - try and flag!
 coun - try and flag!
 coun - try and flag!
 coun - try and flag!

Rul - ers as well as the ruled, "One and all,"
 Still as of yore, when George Washington led,
 Thus we de - fy all ty - ran - ni-cal pow'r,
 Fling from thy beak our dear ban - ner of old—

Gir - dle with
 Thun-ders our
 While we con -
 Show that it

vir - tue the ar - mor of might!
 war cry: we con - quer or fall!
 tend for our Un - ion and laws!
 still is for free - dom un - furl'd!

Hail, three times hail to our coun - try and flag!
 Hail, three times hail to our coun - try and flag!
 Hail, three times hail to our coun - try and flag!
 Hail, three times hail to our coun - try and flag!

THE PATRIOT'S SONG.

Words by F. R. RIX.

"Aida," G. VERDI, arr.

Maestoso. Boys Unison.

1. Land of Free-dom, thine be glo-ry! Long sought ref-uge of the world's op-pressed.
 2. Cit-i-zens! be loy-al ev-er To the land that makes you free.

Last time, all voices.

1st time. Fine.

On thy shores, far famed in sto-ry, Men from all lands find safe-ty and rest.
 Stand for truth, for right, for... hon-or, On-ward press, your watch-word "Lib-er-ty!"

Parts ad lib.

Homes and fire-sides, Peace and plen-ty, Make thy hills and vales be blest,

*Repeat all voices.**2d time.*

While thy plains, wide as... o-cean, Wave with grain to the boundless west.

rest.

THE PATRIOT'S SONG.

Girls—Unison.

Cit - i - zens, be loy - al ev - er To the land that makes you free.



Stand for truth, for right, for hon - or; On - ward press, your watchword "Liber - ty."

**Parts ad lib.*

To your God give thanks sin - cere - ly; To 'Him al - ways kneel and pray.'

*D.C. al. Fine.
All voices unison.*

Then will hap - pi - ness for - ev - er And good for - tune. with thee stay.

* May be sung by unchanged voices without bass and tenor by using small notes.

TENTING TO-NIGHT.

WALTER KITTREDGE.

1. We're tent - ing to - night on the old camp ground, Give us a song to cheer
 2. We're tent - ing to - night on the old camp ground, Think-ing of days gone by,
 3. We're tent - ing to - night on the old camp ground, And we'll be brave and true,

Our wea - ry hearts, a song of home And friends we love so dear.
 Of the lov'd ones at home that gave us the hand, And the tear that said "good-bye!"
 And the flag shall float o'er all the land By the might of boys in blue.

Chorus.

Ma - ny are the hearts that are wea - ry to-night, Wish-ing for the war to cease,

Ma - ny are the hearts praying for the right, To see the dawn of peace, Tent-ing to-night,
Last verse. Dy - ing to-night,

Last time. ppp

Tent-ing to-night, Tent-ing on the old camp ground.
 Dy - ing to-night, (Omit.) Dy - ing on the old camp ground.

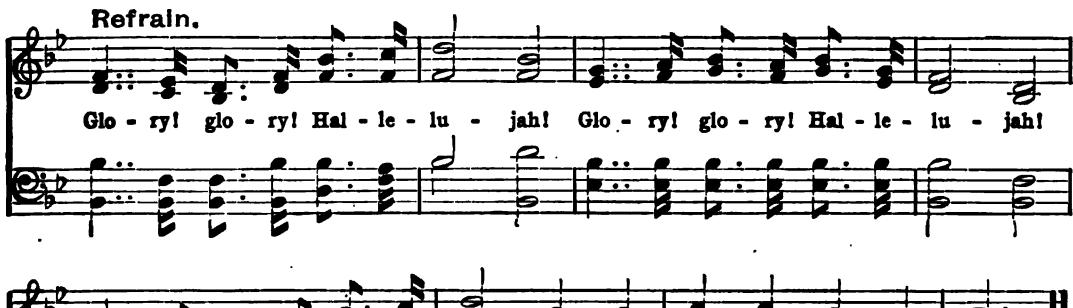
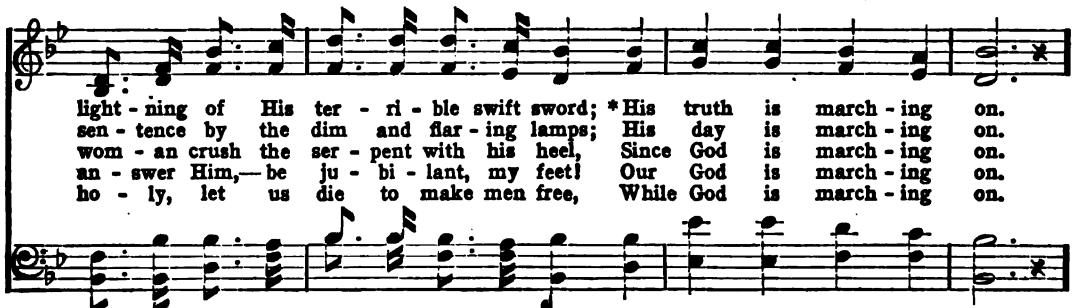
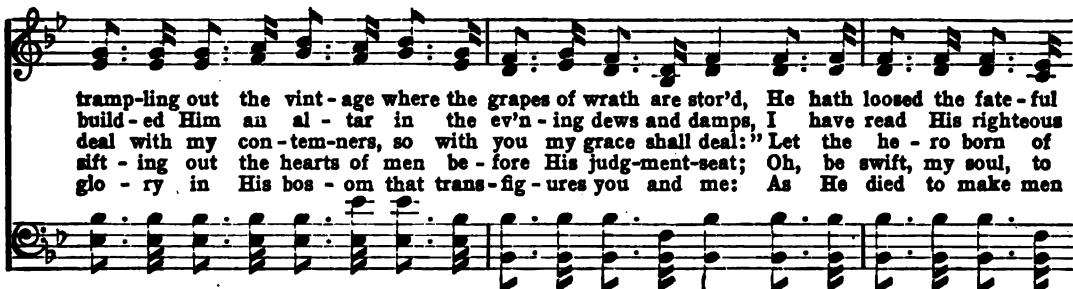
BATTLE HYMN OF THE REPUBLIC.

JULIA WARD HOWE.

Anon.



tramp-ling out the vint-age where the grapes of wrath are stor'd, He hath loosed the fate - ful
 build-ed Him an al - tar in the ev'n - ing dews and damps, I have read His righteous
 deal with my con - tem - ners, so with you my grace shall deal;" Let the he - ro born of
 sift - ing out the hearts of men be - fore His judg - ment-seat; Oh, be swift, my soul, to
 glo - ry in His bos - om that trans - fig - ures you and me: As He died to make men



*The last line of each verse becomes the last line of the Refrain.

SILENT HEROES.

"Chimes of Normandy," PLANQUETTE



1. Be - hold their sa - bres notch'd in bat - tie, Their ar - mor dimm'd by many a field,
2. Your swords may rust, your spears be shiver'd; 'Tis oth - er times with us to - day



SILENT HEROES.

Chorus.

Muestoso.

too.
same!

Sil - lent he - roes from out the

might - y past, Still o - ver your line keep - ing watch and

Still o - ver your line keep - ing watch

watch **and**

ward, **Lo!** now your sons thro' - out the com - ing years,

Lo! now your sons thro' - out the com - ing years,

Pledge you with joy a silent heart and hand heart and hand ex - er to

hand...

Pledge you with loyalty - all heart and hand, heart and hand, every - er to

keep your mem - 'ry dear.

THE SOLDIER'S LIFE.

"Erminie," JAKABOWSKI.

Con 8va.

Fine.

Solo, or Semi-chorus.

1. Dull is the life of a sol - dier in peace; With hate-ful rou - tine un - til
 2. Glad is his heart at the hard - est cam-paign, With noth-ing to lose and with

war brings re - lease. Harsh dis - ci - pline tram - mels his free - dom we know, What
 plen - ty to gain, To rush... 'mid the steel in the smoke and the flame, To

bet - ter than that in the face of the foe? The sol - dier has learned he must
 carve with his sa - bre a path - way to fame. He's learned to o - bey and un-

bri - die his will, Sub - mit with - out mur - mur to rig - o - rous drill, But the
 til he is told, He dreams not of leav - ing the posts that we hold. He'd....

THE SOLDIER'S LIFE.

sum - mons to war is the sol - dier's re - ward, Joy to bright - en his cors - let, his
fall where he stands ere the warn - ing sound comes Of re - call in the mu - sic of

Refrain.

hel - met and sword.
trum-pet and drums. } All for glo - ry the sol - dier's life; From the

con - flict scorn-ing e'er to flee, The he - ro's fame his aim in strife, In

Chorus.

love and war the vic - tor he. All for glo - ry the sol - dier's

life; From the con - flict scorn-ing e'er to flee. The

he - ro's fame his aim in strife, In love and war the vic - tor he!

D. C.

ODE TO WASHINGTON'S BIRTHDAY.

O. W. HOLMES.

Allegro.

FRANK R. RIX.

Arr. for Unison or 4 Voices.

1. Wel - come to the day re - turn - ing, Dear - er still as a - ges flow,
 2. Hear the tale of youth - ful glo - ry, While of Britain's res - cued band,
 3. "By the name that you in - her - it, By the suf - frings you re - call,

While the torch of faith is burn - ing, Long as Free - dom's al - tars glow,
 Friend and foe re - peat the sto - ry, Spread his fame o'er sea and land,
 Cher - ish the fra - ter - nal spir - it, Love your coun - try first of all!

rall.

a tempo.
UNISON.

Long as Free - dom's al - tars glow. See the he - ro whom it gave us,
 Spread his fame o'er sea and land. See the throne-less lead - er seat - ed,
 Love your coun - ty first of all! List - en not to i - die ques - tions,

PARTS

Slumb'ring on a moth-er's breast, For the arm he stretch'd to save us, Be its morn for -
 Rul - er by a peo - ple's choice; See the Patriot's task com -plet - ed, Hear the Fa -ther's
 If its bands may be un - tied, Doubt the pa - triot whose sug -ges -tions Strive a na -tion

più rall. *a tempo.*

ev - er blest, For the arm he stretch'd to save us, Be its morn for - ev - er blest.
 dy - ing voice, See the Pa - triot's task com -plet-ed; Hear the Fa -ther's dy -ing voice.
 to di - vide! By the name that you in - her - it, Love your coun -try first of all."

THE BREAKING WAVES DASHED HIGH.

Mrs. HEMANS.

Arr. for 1, 2, 3 or 4 Voices.

1. The break - ing waves dashed high On a stern and rock - bound coast,
 2. Not as the con - qu'ror comes, They, the true-heart - ed, came;
 3. A - midst the storm they sang, And the stars heard, and the sea!
 4. What sought they thus a - far? Bright jew - els of the mine?

And the woods a - gainst a storm - y sky Their gi - ant branch-es tossed;
 Not with the roll of stir - ing drums, And the trum - pet that sings of fame;
 And the sound - ing aisles of the dim woods rang With the an - them of the free.
 The wealth of the seas, the spoils of war? They sought a faith's pure shrine;

And the heav - y night hung dark The hills and wa - ters o'er,
 Not as the fly - ing come, In si - lence and in fear;
 The o - cean ea - gle soared From his nest by the white wave's foam,
 Ay, call it ho - ly ground, The soil where first they trod!

When a band of ex - ilies moored their bark On the wild New Eng - land shore.
 They shook the depths of the des - ert gloom With their hymns of loft - y cheer.
 And the rock - ing pines of the for - est roared, This was their wel - come home!
 They have left un-stained what there they found, Free - dom to wor - ship God.

MY OLD KENTUCKY HOME.

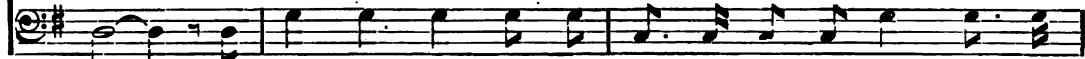
STEPHEN C. FOSTER.
Arr. for 1, 2, 3 or 4 Voices.



1. { The sun shines bright in the old Ken-tuck-y home; 'Tis sum-mer, the dar - kies are
 young folks roll on the lit - tie cab - in floor, All mer - ry, all hap - py and
 2. { They hunt no more for the 'pos-sum and the coon, On the meadow, the hill, and the
 day goes by like a shad-ow o'er the heart, With sor-row where all was de -
 3. { The head must bow and the back will have to bend, Wher-ev - er the dark - y may
 few more days for to tote the wea - ry load, No mat - ter, 'twill nev - er be



gay; The corn - top's ripe, and the mead - ows in the bloom, While the
 bright; By'n - by Hard Times come a - knock-ing at the door, (Omit. . . .)
 shore; They sing no more by the glim - mer of the moon, On the
 light; The time has come when the dark - ies have to part, (Omit. . . .)
 go; A few more days and the trou - ble all will end, In the
 light; A few more days till we tot - ter on the road, (Omit. . . .)



birds make mu - sic all the day. Then, my old Ken-tuck - y home, good - night!
 banch by the old cab - in door. Then, my old Ken-tuck - y home, good - night!
 field where the su - gar canes grow. A Then, my old Ken-tuck - y home, good - night!



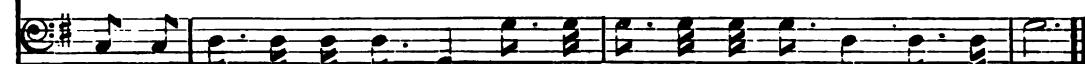
Chorus.



Weep no more, my la - dy, Oh, weep no more to - day! We will sing one song



for the old Ken - tuck - y home, For the old Ken - tuck - y home far a - way.



OLD FOLKS AT HOME.

(SWANEE RIVER.)

STEPHEN COLLINS FOSTER.
Arr. for Duet and Chorus.

mp

1. { Way down up - on the Swa - nee riv - er, Far, far a - way,
 { All up and down the whole cre - a - tion, Sad - ly I roam,
 2. { All round the lit - tie farm I wandered When I was young,
 { When I was play-ing with my broth-er, Hap - py was I,
 3. { One lit - tie hut a - mong the bush - es, One that I love,
 { When shall I see the bees a - humming All round the comb?

There's where my heart is turn - ing ev - er, There's where the old folks stay.
 Still long-ing for the old plan - ta-tion, And for the old folks at home.
 Then man - y hap - py days I squander'd, Man - y the songs I sung.
 Oh! take me to my kind old moth-er, There let me live and die.
 Still sad - ly to my mem - 'ry rush - es, No mat - ter where I rove.
 When shall I hear the ban - jo thrumming Down in my good old home?

Chorus.

All the world is sad and drea - ry, Ev - 'ry - where I roam;

Oh! dar - kies, how my heart grows wea - ry, Far from the old folks at home.

MASSA'S IN THE COLD GROUND.

STEPHEN C. FOSTER.
Arr. for 1, 2, 3 or 4 Voices.

The musical score consists of two staves of music in common time, key of G major. The top staff begins with a treble clef and the bottom staff with a bass clef. The music features eighth-note patterns and rests. The lyrics are integrated into the musical lines, with some words written above the notes and others below. The score includes three stanzas of lyrics and a chorus section.

1. Round de mead-ows am a - ring - ing, De dark - ies' mournful song,
 2. When de au-tumn leaves are fall - ing, — When de days are cold,
 3. Mas - sa make de dark - ies love him, — Cayse he was so kind,

While de mock-ing - bird am sing - ing, Hap - py as de day am long.
 'Twas hard to hear old mas - sa call - ing, Cayse he was so weak and old.
 Now, dey sad - ly weep a - bove him, Mourning cayse he leave dem behind.

Where de i - vy am a - creep - ing O'er the gras - sy mound. Dare old mas-sa am a -
 Now de or - ange trees am bloom - ing On de sand - y shore, Now de summer days am
 I can't work be - fore to - mor - row, Cayse de tear-drop flow, I try to drive a - way my

Chorus.

sleep - ing, Sleeping in de cold, cold ground.
 com - ing, Mas - sa nebber calls no more. } Down in de corn-field, Hear dat mournful
 sor - row, Pick-in' on de old ban - jo.

sound: All de dar - kies am a weep - ing, Mas - sa's in de cold, cold ground.

HOME, SWEET HOME.

JOHN HOWARD PAYNE.

BISHOP.

Arr. for 1, 2, 3 or 4 Voices.

The musical score consists of four staves of music in common time, key of G major (two sharps). The music is arranged for 1, 2, 3 or 4 voices. The lyrics are as follows:

1. 'Mid pleas - ures and pal - a - ces though we may roam, Be it
 2. I gaze on the moon — as I tread the drear wild, And
 3. An ex - ile from home, — splen-dor daz - zles in vain; Oh!

ev - er so hum - ble, there's no place like home; A charm from the
 feel that my moth - er now thinks of her child; As she looks on that
 give me my low - ly thatched cot - tage a - gain; The birds sing - ing

skies seems to hal - low us there, Which, seek thro' the
 moon from our own cot - tage door Thro' the wood - bine whose
 gai - ly, that came at my call; Give me them, and that

world, is ne'er met with else - where. Home, home, sweet, sweet
 fra - grance shall cheer me no more. Home, home, sweet, sweet
 peace of mind, — dear - er than all. Home, home, sweet, sweet

home, Be it ev - er so hum - ble, There's no place like home.

THE MINSTREL BOY.

THOMAS MOORE.

Arr. for 1, 2, 3 or 4 Voices.

Moderato.

The musical score consists of four staves of music in common time, key signature of one flat. The first staff begins with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. The lyrics are integrated into the music, appearing below the notes. The first two lines of the lyrics are:

1. The min - strel boy to the war is gone, In the ranks of death you'll find him;
 2. The min - strel fell, but the foe - man's chain Could not bring that proud soul un - der;

His fa - ther's sword he hath gird - ed on, And his wild harp slung be - hind him.
 The harp he loved ne'er spoke a - gain, For he tore its chords a - sun - der, And

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One
 said, "No chain shall sui - ly thee, Thou soul of love and brav - 'ry! Thy

sword at least thy rights shall guard, One faith - ful harp shall praise thee."
 songs were made for the pure and free, They shall nev - er sound in sia - vry."

THE MEETING OF THE WATERS.

THOMAS MOORE.

Irish Air.
Arr. for 1, 2, 3 or 4 Voices.

The musical score consists of four staves of music in common time, key signature of one sharp. The first staff begins with a treble clef, the second with an alto clef, the third with a bass clef, and the fourth with a bass clef. The lyrics are integrated into the music, appearing below the notes. The first two lines of the lyrics are:

1. There is not in this wide world a val - ley so sweet As the
 2. Sweet vale of A - vo - ca! how calm could I rest In the

THE MEETING OF THE WATERS.

83

mp

vale in whose bo - som the bright wa - ters meet. Oh, the last rays of
bo - som of shade with the friends I love best; Where the storms which we

feel - ing and life must de - part Ere the bloom of that val - ley shall
feel in this cold world would cease, And our hearts, like thy wa - ters, be

rit. *a tempo.* *rall e dim.*

fade from my heart, Ere the bloom of that val - ley shall fade from my heart.
min - gled in peace, And our hearts, like thy wa - ters, be min - gled in peace.

THE BLUE BELLS OF SCOTLAND.

Mrs. JORDAN.

Arr. for 1, 2, 3 or 4 Voices.

1. Oh, where! and oh, where is your High-land lad - die gone? He's gone to fight the
2. Oh, where! and oh, where! does your High-land lad - die dwell? He dwelt in mer - ry
3. What clothes, in what clothes is your High-land lad - die clad? His bon-net's Sax - on
4. Sup - pose, and sup - pose that your High-land lad should die? The bagpipes should play

cres.

foe, for King George up - on the throne; And it's oh! in my heart, how I wish him safe at home!
Scot-land at the sign of the Blue Bell; And it's oh! in my heart that I love my lad-die well.
green, and his waist-coat of the plaid; And it's oh! in my heart that I love my Highland lad.
o-ver him, I'd lay me down and cry; And it's oh! in my heart that I wish he may not die.

SOFTLY SIGHS THE VOICE OF EVENING.

"Der Freischütz." VON WEBER.
Arr. for 1, 2, 3 or 4 Voices.

The musical score consists of three staves of music in G major, 2/4 time. The top staff features a soprano vocal line with lyrics. The middle staff shows a basso continuo line with sustained notes and bassoon-like entries. The bottom staff provides harmonic support with cello and double bass parts. The lyrics describe a scene of evening tranquility, mentioning a willow grove, stars, and a watchful guardian.

1. Soft - ly sighs the voice of eve - ning, Steal - ing
 2. Through the dark blue vault of e - ther, Si - lence

through yon wil - low grove: While the stars, like
 reigns with sooth - ing power; But a storm o'er

watch, their night - ly dark - ly brood-ing,
 guard - ian spir - its, yet..... their watch, their watch a - bove.
 yon - der moun - tain, Dark - ly seems, it seems to lower.

THERE'S MUSIC IN THE AIR.

ROOT, arr.
Arr. for 1, 2, 3 or 4 Voices.

The musical score consists of two staves of music in G major, common time. The top staff features a soprano vocal line with lyrics. The bottom staff shows a basso continuo line with sustained notes and bassoon-like entries. The lyrics describe various scenes of nature where music is heard, from the morning to the twilight.

1. There's mu-sic in the air, When the in-fant morn is nigh, And faint its blush is seen
 2. There's mu-sic in the air, When the noontide's sultry beam, Re-flects a gold-en light
 3. There's mu-sic in the air, When the twilight's gen-tle sigh Is lost on evening's breast,

THERE'S MUSIC IN THE AIR.



On the bright and laughing sky Many a harp's ec-s - tat - ic sound, With its thrill of
On the dis - tant mountain stream. When be-neath some grate-ful shade, Sor - row's ach - ing



joy pro - found, While we list, en-chant-ed there, To the mu - sic in the air.
head is laid, Sweet - ly to the spir - it there, Comes the mu - sic in the air.



3. There's music in the air.... When the twilight's gentle sigh Is lost on eve-ning's breast,....

When

As



As its pen-sive beau-ties die: Then, O then, the loved ones gone, Wake the pure, ce-



Melody in Bass.

Wake



les - tial song; An - gel - ic voic - es greet us there, In the music in the air.



Repeat pp

WHO IS SYLVIA?

SHAKSPEARE.

*Moderato.*FRANZ SCHUBERT.
Arr. for 1 or 4 Voices.

1. Who is Syl - via? what is she, That all our swains com-mend her?
 2. Is she kind as she is fair? For beau - ty lives with kind - ness.
 3. Then to Syl - via let us sing, That Syl - via is ex - cel - ling:

Ho - ly, fair, and wise is she; The heav'ns such grace did lend her
 To her eyes love doth re - pair, To help him of his blind - ness,
 She ex - cels each mor - tal thing Up - on the dull earth dwell - ing,

That a - dor - ed she might be. That a - dor - ed she might be.
 And, being heal'd, he there doth dwell, And, being heal'd, he there doth dwell.
 Gar - lands to her let us bring, Gar - lands to her let us bring.

ALL THROUGH THE NIGHT.

Welsh Air.

Arr. for 1, 2, 3 or 4 Voices.

*mf Slowly.**pp*

1. { While the moon her watch is keep - ing, } All through the night.
 { While the wea - ry world is sleep - ing, }
 2. { Still to thee my thoughts are turn - ing, } All through the night.
 { And for thee my heart is yearn-ing, }

ALL THROUGH THE NIGHT.

O'er my bo - som gent - ly steal - ing, Vis - ions of de - light re - veal - ing,
 Though sad fate our lives may sev - er, Part - ing will not last for - ev - er,

Breathes a pure and ho - ly feel - ing, All through the night.
 There's a hope that leaves me nev - er, All through the night.

SANTA LUCIA.

Italian.

Arr. for 1, 2, 3 or 4 Voices.

I. { Un - der the cres - cent moon Wavelets are glow-ing; Ov - er the calm la - goon,
 Still is the sum - mer night, Pure joys in - vite us, While stars are sparkling bright,
 . 2. { When o'er thy wa - ters free, Light winds are play - ing, Thy spell gives rest to me,
 . Sweet 'tis to lie at rest, Sing - ing and dream-ing, When waves are soothed to rest.

Soft airs are blow - ing, } { Hark! from a dis - tant boat Ech - oes a joy - ous note }
 All to de - light us, } { Home of fair po - e - try, Birth-place of har - mo - ny. }
 Dark care al - lay - ing, } { Queen of the az - ure sea Art thou, sweet Na - po - li, }
 With moon-light gleam-ing. } { What charms to thee are giv'n, Blest by a kind-ly heav'n. }

San - ta Lu - ci - a, San - ta Lu - ci - a! San - ta Lu - ci - a!

THE LOW-BACKED CAR.

SAMUEL LOVER.



1. When first I saw sweet Peg - gy, 'Twas on a mar - ket day, A.... low-back'd car she
2. In bat - tie's wild com - mo-tion, The proud and might - y Mars, With hos - tile scythes, de-
3. Sweet Peg - gy round her car, sir, Has strings of ducks and geese, But the scores of hearts she
4. I'd rath - er own that car, sir, With Peg - gy by my side, Than a coach-and-four and



drove, and sat Up - on a truss of hay; But when that hay was blooming grass, And
mands his tithes Of.. death, in war - like cars; While Peg - gy, peace - ful god - dess, Has
slaugh - ters By.. far out - num-ber these; While she a - mong her poul - try sits, Just
gold ga - lore, And a la - dy for my bride; For the la - dy would sit for - ninst me, On a



deck'd with flow'rs of spring, No flow'r was there that would com-pare With the blooming girl I
darts in her bright eye, That knock men down in the market town, As.... right and left they
like a tur - tie-dove, Well worth the cage, I do en - gage, Of the blooming god of
cush - ion made with taste, While Peg - gy would sit be - side me With my arm a - round her



sing, As she sat in the low - back'd car; The man at the turn - pike bar Nev - er
fly, While she sits in her low - back'd car; — Than battles more dangerous far — For
Love! While she sits in her low - back'd car, The lov - ers come near and far And
waist, As we drove in a low - back'd car, To be married by Fa - ther Maher, O, [my



THE LOW-BACKED CAR.

rall. *a tempo.* *ad lib.*

ask'd for the toll, But just rubb'd his auld poll, And look'd aft - er the low - back'd car.
 the doc-tor's art Can not cure..... the heart That is hit from the low - back'd car.
 en - vy the chick - en That Peg - gy is pickin', As she sits in the low - back'd car.
 heart would beat high At her glance and her sigh, Tho' it beat in a low - back'd car.

THE MILLER OF THE DEE.

English.
Arr. for 1 or 4 Voices.

Allegro giocoso.

1. There was a jol - ly mill - er once lived on the riv - er Dee;.....
2. I love my mill, God bless her, for she's par - ent, child and wife;.....
3. When spring be - gins his bright ca - reer, oh! how his heart grows gay!.....

He laughed and sang from morn to night, no lark so blithe as he.....
 I would not change my sta - tion here for a - ny other in life.....
 No sum - mer's drought a - larms his fears, nor win - ter's cold de - cay;.....

And this the bur - den of his song for ev - er used to be:.....
 No law - yer, surgeon or doc - tor ev - er had a groat from me,.....
 No fore - sight mars the mill - er's joy, who's wont to sing and say:.....

"I care for no - bod - y, no, not I, if no - bod - y cares for me.....
 For I care for no - bod - y, no, not I, if no - bod - y cares for me.....
 "Let oth - ers la - bor from year to year, I live but from day to day."...

KILLARNEY.

M. W. BALFE.

Moderato.

1. By Kil-lar-ney's lakes and fells, Em'-rald isles and wind-ing bays, Mountain paths and
 2. In - nis-fal-len's ruin-ed shrine May sug-gest a pass-ing sigh; But man's faith can
 3. No place else can charm the eye With such bright and va-ried tints, Ev - 'ry rock that
 4. Mu - sic there for ech - o dwells, Makes each sound a har - mo - ny; Ma - ny-voiced the



wood-land dells, Mem - 'ry ev - er fond - ly stays, Boun - teous na - ture loves all lands,
 ne'er de - cline Such God's won - ders float - ing by; Cas - - tie Lough and Glen - a bay;
 you pass by, Ver , dure broid - ers or be-sprinnts, Vir - - gin there the green grass grows,
 cho - rus swells,'Till it faints in ec - - sta-sy. With the charmful tints be - low,



Beau - ty wan - ders ev - 'ry-where, Foot - prints leaves on ma - ny strands,
 Moun - tains Tore and Ea - gle's Nest; Still at Mu - cross you must pray
 Ev - 'ry morn springs na - tal day, Bright-hued ber - ries daff the snows,
 Seems the heav'n a - bove to vie, All rich col - ors that we know,



But her home is sure - ly there! An - gels fold their wings and rest, In that E - den
 Tho' the monks are now at rest, An - gels won - der not that man There would fain pro -
 Smil - ing win - ter's frown a - way. An - gels oft - en paus-ing there, Doubt if E - den
 Ting - the cloud - wreaths in that sky. Wings of an - gels so might shine, Glanc - ing back soft



KILLARNEY.

LOCH LOMOND.

Scotch.

Refrain.

THE LAST ROSE OF SUMMER.

Irish Air.

Arr. for 1, 2, 3 or 4 Voices.

Slowly.



1. 'Tis the last rose of sum - mer, Left bloom-ing a - lone;
 2. I'll not leave thee, thou lone onel To pine on the stem;
 3. So — soon may I fol - low, When friend-ships de - cay,



All her love - ly com - pan - ions, Are fad - ed and gone;
 Since the love - ly are sleep - ing, Go sleep thou with them;
 And from love's shin - ing cir - cle The gems drop a - way!



No flow'r of her kin - dred, No rose - bud is nigh.....
 Thus kind - ly I scat - ter Thy leaves o'er the bed.....
 When true hearts lie with - er'd, And fond ones are flown,.....



To re - flect back her blush - es, Or give sigh for sigh.....
 Where thy mates of the gar - den Lie scent - less and dead.....
 Oh! — who would in - hab - it This bleak world a - lone?.....



Believe Me, If All Those Endearing Young Charms.

THOMAS MOORE.

Arr. for 1, 2, 3 or 4 Voices.

Andantino.

1. Be - lieve me, if all those endearing young charms, Which I gaze on so fond - ly to -
 2. It is not while beau - ty and youth are thine own, And thy cheeks un-pro-fan'd by a

day, Were to change by to - mor - row, and fleet in my arms, Like
 tear, That the fer - vor and faith of a soul can be known, To which

fai - ry gifts, fad - ing a - way, Thou wouldst still ha - a - dored as this
 time will not make thee more dear! No, the heart that has tru - ly lov'd

mo - ment thou art, Let thy love - li - ness fade as it will; And a
 nev - er for - gets, But as tru - ly loves on to the close; As the

round the dear ru - in, each wish of my heart Would en-twine it - self ver - dant - ly still.
 sun - flow-er turns on her god when he sets The same look which she turn'd when he rose.

FUNICULI, FUNICULA.

EDWARD OXFORD.

L. DENZA, Arr.
Arr. for 1 or 3 Voices.

1. Some think..... the world is made for fun and
2. Ah, me!..... 'tis strange that some should take to

1. Some think.....
2. Ah, me!.....

1. Some think
2. Ah, me

frol - ic,..... And so do I,..... and so do I;.....
sigh - ing,..... And like it well,..... and like it well;.....

for fun and frol - ic, And so do I, and so do I, and so do
should take to sigh - ing, And like it well, and like it well, and like it

Funiculi, Funicula.



Some think.....
For me,.....
I, and so do I; Some think it well to be all mel-an-chol-ic, To
well, and like it well; For me, I have not thought it worth the try - ing, So



To pine and sigh,..... to pine and sigh,..... But
So can-not tell, so can-not tell, But



FUNICULI, FUNICULA.

I,..... I love to spend my time in sing - ing..... some joyous song,.....
 But I, Some joyous
 But I,.....

..... some joyous song..... To set..... the air with mu-sic bravely
 song, some joyous song,..... To set
 To set.....

Is far from wrong...
 ring - ing..... Is far from wrong,..... Is far from wrong.....
 Is far from wrong,

FUNICULI, FUNICULA.

p

Lis - ten, lis - ten, Ech - oes sound a - far,..... Lis - ten,

Lis - ten, Ech - oes sound a - far.....

p cres.

lis - ten, Echoes sound a - far, Fu - ni - cu - li, fu - ni - cu - la, fu - ni - cu - li, fu - ni - cu -

p ores.

la, Ech - oes sound a - far, Fu - ni - cu - li, fu - ni - cu - la! la!

cres.

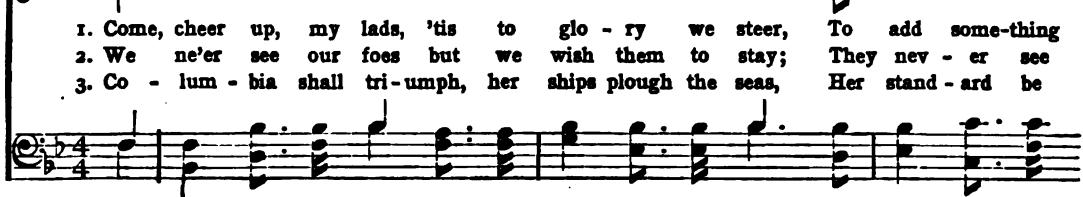
f

f

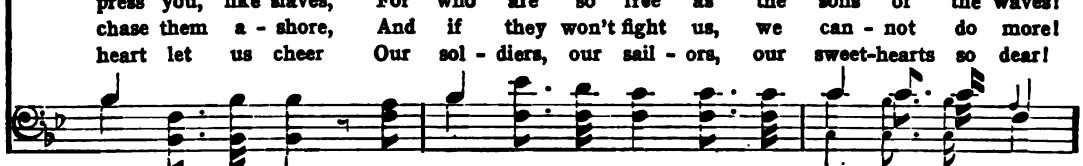
f *f*

HEART OF OAK.

DAVID GARRICK.

WM. BOYCE.
Arr. for 1, 2, 3 or 4 Voices.

more to this won - der - ful year; To hon - or we call you, not
 us but they wish us a - way; If they run, why, we fol - low, and
 jus - tice, her watch - word "Be free," Then rise up, my lads, with one



Chorus. f



Heart of oak are our ships, heart of oak are our men, We al - ways are rea - dy;



Stea - dy, boys, stea - dy! We'll fight and we'll con - quer a - gain and a-gain.



MEN OF HARLECH.

Welsh Song.

Vigorously. Unison or 4 voices.

1. { Men of Har - lech! in the hol - low, Do ye hear like rush - ing bil - low,
 'Tis the tramp of Sax - on foe - men, Sax - on spearmen, Sax - on bow-men,
 2. { Rock - y steeps, and pass - es nar - row, Flash with spear and flight of ar - row;
 Hurl the reel - ing horse-men o - ver! Let the earth dead foe - men cov - er,



Wave - on wave that surg - ing fol - low Bat - tie's dis - tant sound? }
 Be they knights or hinds or yeo - men, Death is glo - ry now. }
 Who would think of pain or sor - row? They shall bite the ground: }
 Fate of friend, of wife, or lov - er, Trem - bles on a blow. }



2 or 4 voices.



Loose the folds a - sun - der, Flag we con - quer un - der! The
 Strands of life are riv - en, Blow for blow is giv - en. In



plac - id sky now bright on high Shall launch its bolts in thun - der;
 dead - ly lock or bat - tle shock, And mer - cy shrieks to heav - en.



Unison or 4 voices.



On - ward, 'tis our coun - try needs us, He is brav - est, he who leads us!
 Men of Har - lech, young or hoa - ry, Would you win a name in sto - ry!



MEN OF HARLECH.

Musical score for 'Men of Harlech' in G major, common time. The vocal line consists of two staves. The lyrics are:

Hon - or's self now proud - ly heads us! Free-dom! God, and right!
 Strike for home, for life, for glo - ry! Free-dom! God, and right!

THE MARSEILLAISE.

ROUGET DE LISLE.
 Arr. for 1, 2, 3 or 4 Voices.

Musical score for 'The Marseillaise' in G major, common time. The vocal line consists of two staves. The lyrics are:

1. Ye sons of free - dom, wake to glo - ry! Hark, hark, what myr - iads
 2. O Lib - er - ty! can man re - sign thee, Once hav - ing felt thy

Continuation of the musical score for 'The Marseillaise'. The vocal line consists of two staves. The lyrics are:

bid you rise! Your chil - dren, wives, and grand-sires hoar - y! Be - hold their
 gen - 'rous flame? Can dun-geons, bolts, and bars con - fine thee? Or whips thy

Final continuation of the musical score for 'The Marseillaise'. The vocal line consists of two staves. The lyrics are:

tears and hear their cries, Be - hold their tears and hear their cries!
 no - ble spir - it tame? Or whips thy no - ble spir - it tame?

THE MARSEILLAISE.

Shall hate - ful ty - rants, mis - chiefs breed - ing, With hire - ling
 Too long the world has wept, be - wall - ing, That false - hood's

hosts, a ruf - fain band, Af - right and des - o - late the land,
 dag - ger ty - rants wield; But free - dom is our sword and shield,

While peace and lib - er - ty lie bleed - ing! To arms, to arms, ye
 And all their arts are un - a - vail - ing! To arms, to arms, ye

brave! The he - ro's sword un - sheath! March on, march

on, all hearts re - solved On vic - to - ry or death.

The musical score for 'The Marseillaise' is presented in five staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The lyrics describe hateful rulers, misery, and falsehood. The second staff continues with the same key signature and time signature, focusing on a ruffian band and freedom as a sword and shield. The third staff begins with a treble clef and a key signature of one sharp, with lyrics about peace, freedom, and arts failing. The fourth staff begins with a treble clef and a key signature of one sharp, with lyrics about heroes and marching. The fifth staff concludes with a treble clef and a key signature of one sharp, with lyrics about hearts resolved for victory or death.

AUF WIEDERSEHN.

MENDELSSOHN.
For Unison or 4 Voices.

poco sostenuto.

1. The law has been from a - ges past, From pre - cious ones that man holds fast,
 2. If you are giv'n a bud to - day, You place it in a vase a - way
 3. And hast thou one whom thou dost love, One dear - er than all else a - bove,

pp *mf*

There's part - ing, there's part - ing. And sure - ly in our life's ca - reer,
 Se - cure - ly, se - cure - ly. There blooms a rose at ear - ly dawn
 Thine on - ly, thine on - ly? Be - fore the rose - es bloom a - gain

f *ff* *pp* *mf* *rall.*

No sad - der word we ev - er hear, Than part - ing, than part - ing, yes, part - ing.
 But with - ers ere the day is gone, So sure - ly, so sure - ly, yes, sure - ly.
 For hap - py hours thou'l sigh in vain, So lone - ly, so lone - ly, yes, lone - ly.

f

4. Yet do not think that hope is vain; For we be - lieve,

mf *ores.* *f*

When of his friend one tak - eth leave, He well doth say "We'll meet a - gain,

AUF WIEDERSEHN.

A musical score for two voices. The top staff is in G major and the bottom staff is in C major. The vocal parts are written in soprano and alto. The lyrics are: "Auf wie - - der - sehn!" and "auf wie - - der - sehn!" The tempo is marked with a 'rit.' (ritardando) sign.

DRINK TO ME ONLY WITH THINE EYES.

BEN JONSON.

Old Melody.

Musical score for 'Drink to me only with thine eyes' in G major. The lyrics are: "Drink to me on - ly with thine eyes, And I will pledge with mine. Or leave a kiss with - in the cup, And I'll not ask for (Omit.)" and "I sent thee late a ros - y wreath, Not so much hon - 'ring thee, As giv - ing it a hope that there It could not with - er'd (Omit.)". The key changes to C major at the end.

Musical score for 'Drink to me only with thine eyes' in C major. The lyrics are: "wine, The thirst that from the soul doth rise, Doth ask a drink di - vine; be; But thou there - on didst on - ly breathe, And send'st it back to me,"

Musical score for 'Drink to me only with thine eyes' in C major. The lyrics are: "But might I of Jove's nec - tar sip, I would not change for thine. Since when it grows, and smells, I swear, Not of it - self, but thee."

SAILING.

GODFREY MARKS.

Con Spirto.

1. Y'heave ho! my lads, the wind blows free, A pleas - ant gale is
 2. The sail - or's life is bold and free, His home is on the
 3. The tide is flow - ing with the gale, Y'heave ho! my lads, set



on our lee; And soon a - cross the o - cean clear Our gal - lant
 roll - ing sea; And nev - er heart more true or brave, Than his who
 ev - 'ry sail; The har - bor bar we soon shall clear; Fare-well once



barque shall brave - ly steer, But ere we part from England's shore to - night,
 launch - es on the wave, A - far he speeds in dis - tant climes to roam,
 more to home so dear, For when the tem - pest ra - ges loud and long,



A song we'll sing for home and beau - ty bright
 With jo - cund song he rides the spark-ling foam. } Then here's to the sail - or, and
 That home shall be our guid - ing star and song.



here's to the hearts so true, Who will think of him up - on the wa - ters blue!

*ad lib.*

SAILING.

Sail-ing, sail-ing, o-ver the bound-ing main; For ma-ny a storm-y
wind shall blow, ere Jack comes home a-gain! Sail-ing, sail-ing, o-ver the bound-ing
main; For ma-ny a storm-y wind shall blow ere Jack comes home a-gain.

ad lib.

LONG LIVE OUR SCHOOL.

ER LEBE HOCH.

Folk Song.

Long live our school, our school so dear! Long live our school, our school so dear!
Er le - be hoch, Er le - be hoch, Er le - be hoch, Er le - be hoch,

Long life, long
Er le - be

Long life, Long life, long life, long life, Long may she live, our school so dear.
Hoch, hoch, Er le - be hoch, hoch, hoch, Er le - be hoch, Er le - be hoch,

life,
hoch, hoch, hoch.

THE LASS OF RICHMOND HILL!

LEONARD McNALLY.

 JAMES HOOK.
 Arr. for 1, 2, or 3 Voices.

mf Allegretto.

1. On Rich-mond Hill there lives a lass, More sweet than May-day morn, Whose
 2. Ye zeph-yrs gay that fan the air, And wan-ton thro' the grove, Oh!

charms all oth-er maids sur-pass, A rose with-out a thorn. } This lass so neat, with
 whis-per to my charm-ing fair, "I die for her I love." } This lass so neat, with

smile so sweet, Has won my right good will, I'd crowns re-sign to call thee mine, Sweet

p Lively.

lass of Richmond Hill! Sweet lass of Richmond Hill! Sweet lass of Richmond Hill!
 of Richmond Hill! of Richmond Hill!

I'd crowns re-sign to call her mine, Sweet lass of Rich-mond Hill!

DIE LORELEI.

HEINRICH HEINE.

FR. SILCHER.
Arr. for 1, 2, 3 or 4 Voices.

1. Ich weiss nicht was soll es be - deu - ten, Dass ich so trau - rig bin;
 2. Die schön - ste Jung - frau sit - zet Dort o - ben wun - der - bar,
 3. Den Schif - fer im klei - nen Schif - fe Er - greift es mit wil - dem Weh;

Ein Mär - chen aus al - ten Zei - ten, Das kommt mir nicht aus dem Sinn.
 Ihr gold - nes Ge - schmel - de bli - zet, Sie kämmt ihr gol - de - nes Haar;
 Er schaut nicht die Fel - sen - rif - fe, Er schaut nur hin - auf in die Höh'.

Die Luft — ist kühl und es dun - kelt, Und ru - hig fliest der Rhein;.....
 Sie kämmt es mit gol - de - nem Kam - me Und singt ein Lied da - bei;.....
 Ich glau - be, die Wel - len ver - schlín - gen Am En - de Schif - fer und Kahn;.....

cres.

Der Gip - fel des Ber - ges fun - kelt Im A - bend - son - nen - schein.
 Das hat ei - ne wun - der - sa - me, Ge - wal - tige Me - lo - dei.
 Und das hat mit ih - rem Sing - en Die Lo - re - lei ge - than.

FOR THE NEW YEAR.

MENDELSSOHN, Arr.
Unison, three or four-part song.

p Assai sostenuto.

1. In the bos - om, joy and grief Ev - er cling to - geth - er;
 2. Where a show - er falls to - day, Flow'r's may bloom to - mor - row;
 3. Like the year just flown a - way, So this new year will be;

Calm and tem - pest, pain and pleas - ure, Days of trou - ble, hours of leis - ure
 In the cot - tage, in the pal - ace, Sweet and bit - ter fill the chal - ice,
 Sun - beams dart - ing, clouds de - part - ing, Hopes i - de - al, dan - gers re - al,

Calm and tem - pest, pain and pleas - ure, Days of
 In the cot - tage, in the pal - ace, Sweet and
 Sun - beams dart - ing, clouds de - part - ing, Hopes i -

Come like A - pril weath - er, Come like A - pril weath - er.
 Mirth is twined with sor - row, Mirth is twined with sor - row.
 What has been, will still be, What has been will still..... be.

trou - ble, hours of lei - sure,
 bit - ter fill the chal - ice,
 de - al, dan - gers re - al,

4. Trust to Him who hangs the bow On the show - er glanc - ing; If we

firm - ly bear our sad - ness, He will turn our grief to glad - ness,

FOR THE NEW YEAR.

p

In the days ad - vanc - ing, In the days ad - vanc - - ing.

ODE TO JOY.

SCHILLER.

(NINTH SYMPHONY)

BEE1HOVEN.

Arr. for 1 or 4 Voices.

mf

1. Hail, thee, joy! all hail di - vin - est Daugh-ter of E - ly - si - um,
2. Joy! 'tis joy, the might-y lev - er Turns the wheel of life un - seen,

Oh! re - ceive us where thou shin - est, In thy fire - en - cir - cled dome.
Moves with state - ly force for ev - er Na - ture's in - tri - cate ma - chine.

f

Bonds of cus - tom that di - vide us, At thy spell are burst a - gain, Where
Draws the stream from hid - den sourc - es, Stirs the seed in earth con - fined, Rolls

..... thy charm - ed pin - ions hide us, Broth - ers love their broth - er - men.
..... the sun a - long those cours - es, Which the seer.... may not find.

HARK! HARK! THE LARK.

WM. SHAKESPEARE.

FR. SCHUBERT, ARR.
Arr. for 1, 2, 3 or 4 Voices.

p Allegretto.

Hark! hark! the lark at Heav'n's gate sings, And Phoe - bus 'gins a - rise, His
 steeds to wa - ter at those springs, On chal - iced flow'rs that lies, On
 chal - iced flow'rs that lies. And wink - ing Ma - ry - buds be - gin To
 ope their gold - en eyes; With ev - 'ry thing that pret - ty is, My
 la - dy sweet, a - rise, With ev - 'ry thing that pret - ty is, My
 la - dy sweet, a - rise, a - rise, a - rise, My la - dy sweet, a -

HARK! HARK! THE LARK.

Musical notation for 'Hark! Hark! The Lark.' featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. The lyrics 'rise, a - rise, a - rise, My la - dy sweet, a - rise.' are written below the notes.

ROBERT BURNS.

AULD LANG SYNE.

Scotch.

Arr. for 1, 2, 3 or 4 Voices.

Slow. p

Musical notation for the first part of 'Auld Lang Syne' in 2/4 time. The key signature is G major (no sharps or flats). The melody consists of eighth and sixteenth note patterns.

1. Should auld ac - quaint - ance be for - got, And nev - er brought to mind?
2. We twa ha'e run a - boot the braes, And pu'd the gow - ans fine;
3. We twa ha'e sport - ed i' the burn, Frae morn - in' sun till dine,
4. And here's a hand, my trust - y frien', And gie's a hand o' thine;

Musical notation for the second part of 'Auld Lang Syne' in 2/4 time. The key signature is G major (no sharps or flats). The melody continues with eighth and sixteenth note patterns.

Should auld ac - quaint - ance be for - got, And days of auld lang syne?
 But we've wan - dered man - ya wea - ry foot, Sin' auld lang syne.
 But seas be - tween us braid ha'e roared, Sin' auld lang syne.
 We'll tak' a cup o' kind - ness yet, For auld lang syne.

Musical notation for the chorus of 'Auld Lang Syne' in 2/4 time. The key signature is G major (no sharps or flats). The melody features a recurring eighth-note pattern.

Chorus. p

Continuation of the musical notation for the chorus of 'Auld Lang Syne' in 2/4 time. The key signature is G major (no sharps or flats). The melody continues with the eighth-note pattern.

For auld lang syne, my dear, For auld lang syne;

Continuation of the musical notation for the chorus of 'Auld Lang Syne' in 2/4 time. The key signature is G major (no sharps or flats). The melody continues with the eighth-note pattern.

Repeat chorus ff

Continuation of the musical notation for the chorus of 'Auld Lang Syne' in 2/4 time. The key signature is G major (no sharps or flats). The melody continues with the eighth-note pattern.

We'll tak' a cup o' kind - ness yet, For auld lang syne.

Final continuation of the musical notation for the chorus of 'Auld Lang Syne' in 2/4 time. The key signature is G major (no sharps or flats). The melody concludes with the eighth-note pattern.

GREETING.

MENDELSSOHN.

Con moto.

1. Wher-e'er my steps may
2. I from the gar - - den

Con moto.

wan - der, Thro' wood and mead-ow fair, I gaze with deep e -
gath - er Sweet flow - ers bright and fine, And in - to gar - lands



mo - tion, O'er hill,..... and vale, and o - cean,..... Greet - ing thee ev - 'ry -
wind them, With pleas - ant tho'ts I bind them, And greet - ings in - ter -



And

GREETING.

where,
 twine,
 Greet-ing thee ev - 'ry - where, Thee,..... greet-ing ev - 'ry -
 Greet - ings in - ter - twine, Thon - sand greet-ings in - ter -
 Greet-ing thee ev - 'ry - where, ev - - 'ry - - where,
 Greet - ings in - ter - twine, in - - ter - - twine,

where.
 twine.

3. To thee I dare not

give them, E'en that might give thee pain; They soon a - gain must

GREETING.

per - ish, They soon a - gain must per - ish, The love I may not

cher - ish, Must yet in the heart re - main,..... Must yet in the heart re -

Must yet in the heart re - main, . re - .

main, Must in the heart re - main, Must in the heart re - main.

FAREWELL TO THE FOREST.

(Upper three voices may be sung as a 3-part song, with bass optional.)

MENDELSSOHN, arr.

*p Andante.**f*

1. Thou for - est broad and sweep - ing, Fair work of na-ture's God, Of all my joy and
 2. Who right - ly scans thy beau - ty, A sol - emn word shall read, Of love, of truth and
 3. Ah! soon must I for - sake thee, My own, my shel - t'ring home, In sor - row soon be-

weep - ing, The con - se-crate a - bode!
 du - ty, Our hope in time of need.
 take me, In you vain world to roam.

Yon world de - ceiv - ing ev - er,
 And I have read them oft - en,
 And there the word re - call - ing,
 Yon world de - ceiv - ing ev - er,
 And I have read..... them oft - en,
 And there the word..... re - call - ing,

Yon world de - ceiv - ing ev - er,
 And I have read them oft - en,
 And there the word re - call - ing,

Mur - murs in vain a - larma, Oh, might I wan - der nev - er, From thy pro - tect-ing
 Those words so true and clear, What heart that would not soft - en, Thy wis - dom to re-
 Thy sol - emn les - sons teach, 'Mid care and dan - ger fall - ing, No harm my soul shall

Oh, might I wan - der nev - er, Oh,
 What heart that would not soft - en, What
 'Mid care and dan - ger fall - ing, 'Mid

From thy pro - tect - - ing arms!
 Thy wis - dom to re - vere?
 dim. No harm my soul shall reach.

Oh, might I wan - - - der arms!
 Oh, might I wan - der nev - er, From thy..... pro - tect-ing arms!
 vere? What heart that would not soft - en, Thy wis - - dom to re - vere?
 reach, 'Mid care and dan - ger fall - ing, No harm..... my soul shall reach.

might I wan - der nev - - - er, From thy pro - tect - - ing arms!
 heart that would not soft - - - en, Thy wis - dom to re - vere?
 care and dan - ger fall - - - ing, No harm my soul shall reach.

THOU'RT LIKE A TENDER FLOWER.

(UNISON OR THREE VOICES.)

HEINE.

LISZT, arr.

Thou'rt like a ten-d'r
 flow - er, So pure, so fair to see; I...

look on thee, and long - - ing Comes o'er my heart for thee.

THOU'RT LIKE A TENDER FLOWER.

67

I would that my hands on thy

dolciss.

cres.

fore - - head, Might lie in si - lent prayer;

rit. *smore.*

That God may for - ev - er Keep thee so sweet, so

pp

pp

THOU'R'T LIKE A TENDER FLOWER.

dim.

pure, so fair.

pure, so fair.

dim. *p* *pp*

ppp

THE RHINE-RAFT SONG.

(FOR ONE, THREE OR FOUR VOICES.)

FREDERICK ENOCH.

CIRO PINSUTI.

mf Allegretto moderato.

1. Forthfrom the i - cy.. foun - tains Flows the gi - ant Rhine, Where a -
 2. On.... in shine and shad - ow, By the vine - yard bower, Past the
 3. On,... and on - ward flow - ing, Past the reed - y land, Where the

mf

down.... the moun-tains Falls the for - est pine; Where the pine is
 corn - - land mead - ow, On by town and tower; On the might - y
 sea - - wind blow - ing, Drifts the gold - en sand; Till the stream re -

p

THE RHINE-RAFT SONG.



Rings the Rhine-raft song,... The Rhine, the Rhine, the Rhine - - raft

The Rhine, the Rhine, the Rhine -

song, Rings.... the Rhine, the Rhine - raft song.

- raft song.

NEAREST AND DEAREST.

TUSCAN FOLK-SONG.

CARACCIOLI.

Sopr.

Alto.

pp

I. On Mon-day morn I think my love is dear - est, And yet when
 2. Now Fri-day's here, I think my love is sweet - est, Yet Sat - ur -

Alto.

Tues-day comes my love is dear - er; On Wedn'sday too, one tri - fie, quite the mer-est,
 day we've vow'd shall be the one day, When Sunday comes we walk in all our neat-est,

S. & A.

Sopr.

Then Thurs-day brings my dar-ling one day near - er. Then thou art near - er,
 Ah, yes, my love is near - er, dear - er, Sun-day. Then thou art near - est,

Bass.

(Inst.)

Then thou art dear-er!
 Then thou art dear-est! { Ah!.....

Then thou art near - est, near - est,

NEAREST AND DEAREST.

rif. e f

a tempo

Then thou art dear - est, dear - est!

LAURIGER HORATIUS.

May be sung by three upper voices.

3. Lau - ri - ger Ho - ra - ti - us, Quam dix - is - ti ve - rum,
 2. Cres - cit u - va mol - li - ter, Et pu - el - la [cres - cit;
 3. Quid ju - vat ae - ter ni - tas No - mi - nis, a - ma - re

Fu - git Eu - ro ci - ti - us, Tem - pus e - dax re - rum,
 Sed po - e - ta tur - pi - ter, Si - ti - ens ca - nes - cit.
 Ni - si ter - rae fi - li - as Li - cet, et po - ta - re!

Chorus.

U - bi sunt, O, po - cu - la, Dul - ci - o - ra mel - le,

Rix - ae, pax et os - cu - la, Ru - ben - tis pu - el - lae

I HEAR THE SOFT NOTE.

W. S. GILBERT.

"Patience." A. SULLIVAN, arr.

Andante.

(Bass and tenor optional.)



1. I hear the soft note of the ech - o-ing voice, Of an old, old love long dead,
2. So sol-emn - ly, sweet-ly it falls on my ear That I scarce may note the tone,



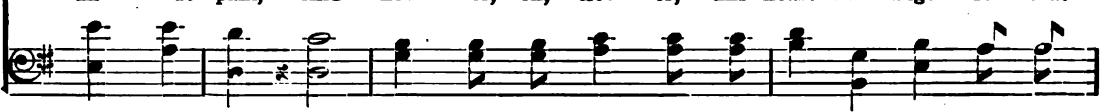
It whis - pers my sor - row - ing heart "re - joice," For the last sad tear is shed.
It com - forts and qui - ets each doubt and fear That my lone - ly heart has known.



The pain that is all but a pleas - ure will change For the pleas - ure that's



all but pain; And nev - er, oh, nev - er, this heart will range From that



old, old love a - gain! Yes, the pain that is all but a



I HEAR THE SOFT NOTE.

f
 pleas - ure will change For the pleas - ure that's all but p.in, And
 nev - er, oh, nev - er this heart will range From that old, old love a -
 h, nev - - - er, oh, nev - - er this
 gain! Oh, nev - er, oh, nev - er this heart, this heart will range From that
 heart will..... range, oh, nev - - er, oh,
 old, old love a - gain! oh, nev - er, oh, nev - er this heart, oh,
 nev - er this heart will range From that old, old love a - gain!

DISCOVERY.

(LANDERKENNUNG.)

B. BJÖRNSEN, tr.

EDW. GRIEG, Op. 31.

Arr. by F. R. RIX, with optional Bass.

mf

1. It was King O - laf Tryg - va - son, Sail - ing o'er the wild North sea;
 2. And it was O - laf Tryg - va - son, Vain - ly search-ing where to land;
 3. And it was O - laf Tryg - va - son, Sud - den - ly be-held this sight.
f 4. Spring with its beau - ty filled the land, Songs of birds were sound - ing there,

cres. *mf*

Seek - ing to find a glo - rious coun - try, His King-dom new to be.
 High was the sea that all his wish - es Shat-tered up - on the strand;
 Tem - ples and might - y build - ings ris - ing, Shin - ing in pur - est light.
 Far o'er the sea fierce storms were rag - ing, Here ver - nal was the air; (*Omit to 4.*)

p *1, 2, 3* *s* *fz* *fp*

Then, like a dream sur - pris - ing! What is that which ap-pears thro' mists a -
 Then cried a sail - or, cheer - ing, "Lo! I see thro' the clouds white peaks ap -
 Then, like a King vic - to - rious, O - laf en-tered with joy that coun - try

s

ris - ing?
 pear - ing.
 glo - rious.

p *piu lento* *dim.*

Or - gans and bells were peal - ing, Then King O - laf spoke, In rap - ture

(The full accompaniment may be obtained at music stores.)

DISCOVERY.

4

kneel - ing, In rap - ture kneel - - ing!

4

1st time SOLO, BARITONE, OR ALTO.

2d time CHORUS.

Andante religioso.

Here shall be our King - dom found - ed, Where the light shines forth un -

bound - ed. Hearts are grate - ful, Times are fate - ful, While to God we give the

cres.

glo - ry. May our faith a - bide for - ev - er, And from Him be

piu moto

5

pp

cres.

DISCOVERY.

part - ed nev - er! May our souls with trust un-bend - ing, Serve Him with a love un -

Repeat Chorus f. (Unison.) Voices & Inst. ff Divisi. Lento.

end - ing. On, for God! On, for God!

DAYBREAK.

LONGFELLOW.

F. WAY. *Arr. by F. R. R.
Bass and Tenor optional.*Moderato.*

1. A wind came up, came out of the sea, And said, "O mists, make room for me."
2. It said un - to the for - est "Shout, Hang all your leaf - y ban - ners out,"

It hailed the ships and cried, "Sail on, Ye mar - i - ners, the night is gone,"
It touched the wood - bird's fold - ed wing, And said, "O bird, a - wake and sing,"

*May be sung by three (upper) unchanged voices, and using small notes in tenor, by mixed voices omitting lower alto.

DAYBREAK.

And hur - ried, land - ward, far a - way, Cry - ing, "A - wake, it is the day."
And o'er the farms, "O chan - ti - cier, Your cla - rion blow, the day is near."

Slower

3. It whis - pered to the fields of corn, "Bow down and hail the com - ing morn.

A - wake O bell!.....
It shout - ed thro' the bel - fry tow'r, A - wake, O.... bell! Pro - claim the

hour, Pro - claim the hour." It crossed the churchyard with a sigh,

And said, "Not yet, not yet, in qui - et lie."

NOW TO THE BANQUET.

W. S. GILBERT.

"Sorcerer." A. SULLIVAN.

Arr. (Bass and Tenor optional, by using small notes.)



Now to the ban - quet we press, Now for the eggs and the ham!



Now for the must - ard and cress, Now for the straw - ber - ry jam! Now for the



tea of our host! Now for the rol - lick - ing bun, Now for the muf - fins and



toast, And now for the gay Sal - ly Lunn! The eggs and the ham And the



straw - ber - ry jam, The rol - lick - ing bun And the gay Sal - ly Lunn!



NOW TO THE BANQUET.

eggs..... and the ham.....

The eggs and the ham And the straw-ber-ry jam, The rol - lick - ing bun And the
 gay Sally Lunn! The eggs and the ham And the straw-ber-ry jam, And the
 rol - lick - ing bun. The rol - lick - ing bun And the gay Sally Lunn, And the
 straw-ber - ry jam, jam, bun, jam, bun, Oh, the straw-ber-ry, straw-ber - ry
 jam, bun, jam, bun, jam, Oh! the rol - lick-ing, rol - lick-ing bun!

THE MAGNET AND THE CHURN.

W. S. GILBERT.

Solo or Semi-Chorus.

"Patience." A. SULLIVAN.

(Bass and Tenor optional.)

1. A mag - net hung in a hard-ware shop, And all a-round was a lov - ing crop
 2. And iron and steel ex - pressed sur-prise, The nee - dies opened their well-drill'd eyes,

Of scissors and nee - dies, nails and knives, Of - fer-ing love for all their lives;
 The pen - knives felt shut up, no doubt, The scissors declared themselves "cut out,"

But for i - ron the mag - net felt no whim,
 The... kettles they boil'd with rage, 'tis said,

Tho' he charm - ed iron, it charm'd not him.
 While.. ev - 'ry nail went off its head;

From nee - dies and nails and knives he'd turn, For he'd set his love..... on a sil - ver
 And hith - er and thith - er be-gan to roam Till a hammer came up..... and.. drove them

THE MAGNET AND THE CHURN.

Chorus.

Solo.

churn! home. A sil - ver churn! It drove them home. A sil - ver churn! It drove them home.

Solo.

His most aes - thet - ic, Ver - y mag - net - ic, Fan - cy took this turn;
While this mag - net - ic, Per - i - pa - tet - ic Lover he lived to learn,

If I can whee - dle A knife or a nee - die, Why not a sil - ver churn?"
By no en - deav - or Can mag - net.... ev - er At - tract a..... sil - ver churn!

Chorus.

His most aes - thet - ic, Ver - y mag - net - ic, Fan - cy took this turn;
While this mag - net - ic, Per - i - pa - tet - ic Lover he lived to learn,

"If I can whee - dle A knife or nee - die, Why not a sil - ver churn?"
By no en - deav - or Can mag - net ev - er, At - tract a..... sil - ver churn!

THE NIGHT-BELLS.

CHAS. VINCENT.
Arr. by F. R. RIX.

Allegretto.

Sheet music for the first section of 'The Night-Bells'. The vocal line starts with a dynamic of *p*, followed by *cres. dim. e rit.* The piano accompaniment consists of eighth-note chords. The lyrics are: "Una corda cres. dim. e rit. Hark! I hear the night-bells ring-ing,"

Sheet music for the second section. The vocal line begins with "Hark! the storm sprites," followed by a dynamic *p*. The piano accompaniment features eighth-note chords. The lyrics are: "Can it be the storm-sprites sing-ing? Gai-ly danc-ing thro' the gloam-ing,"

Sheet music for the third section. The vocal line begins with "Soft-ly to the wind's low moan-ing," followed by "Soft-ly moan-ing, Can it be the bells are ring-ing". The piano accompaniment consists of eighth-note chords.

Sheet music for the fourth section. The vocal line begins with "ring-ing cheer-i-ly?", followed by "cheer-i-ly?". The piano accompaniment includes a dynamic *f*, *rit.*, *a tempo.*, and *Inst.* The lyrics are: "ring-ing cheer - i - ly ? cheer - - i - - ly ?"

THE NIGHT BELLS.

Alto. mf

Hark! I hear the night - bells

mf

ring - - ing, Can it be the monks are sing - ing, Sing - ing with - in their

f

clois-ter'd fold The sol - emn mu - sic as of old? Can it be their bells are

rit.

ring - ing, Ring - ing mourn - ful - ly?

rall. ad lib.

ly? 2

ring - ing, Ring - ing mourn - ful - ly?

Alto.

pp dim.

Hark!..... I hear the night - bells

Bass. Hark! I hear the

THE NIGHT-BELLS.

Hark!..... I hear the night-bells ring - - -
Sopr.

The musical score consists of two staves. The top staff is for the soprano voice, starting with a dotted half note followed by eighth notes. The lyrics "ring - - - ing." are written below the notes. The bottom staff is for the bass voice, featuring eighth-note patterns. The lyrics "night - bells" are written below the bass line. The vocal parts are separated by a vertical bar line.

ing, Can it be the an-gels sing - ing?

The musical score continues with two staves. The soprano part starts with a dotted half note followed by eighth notes. The lyrics "Can it be the an-gels sing - - ing?" are written below. The bass part follows with eighth-note patterns. The lyrics "Can it" are written below. The vocal parts are separated by a vertical bar line.

Can it be the an-gels sing - - ing?

The musical score continues with two staves. The soprano part starts with a dotted half note followed by eighth notes. The lyrics "be the an - - gels sing - - - ing?" are written below. The bass part follows with eighth-note patterns. The lyrics "be the an - - gels sing - - - ing?" are written below. The vocal parts are separated by a vertical bar line.

Sing - ing in the bright'ning East

The ad - vent of their great High Priest?

The musical score continues with two staves. The soprano part starts with a dotted half note followed by eighth notes. The lyrics "Sing - ing in the bright'ning East" are written below. The bass part follows with eighth-note patterns. The lyrics "The ad - vent of their great High Priest?" are written below. The vocal parts are separated by a vertical bar line.

The ad - vent of their great High Priest?

The musical score continues with two staves. The soprano part starts with a dotted half note followed by eighth notes. The lyrics "Singing in the East The ad - vent of their great High Priest?" are written below. The bass part follows with eighth-note patterns. The lyrics "Singing in the East The ad - vent of their great High Priest?" are written below. The vocal parts are separated by a vertical bar line.

THE NIGHT-BELLS.

Can it be His bells that are ring - - ing,
 Can it be His..... bells that are ring - - ing,
 Can it be His..... bells that are ring - - ing,

f

Her - ald - ing the day? Her - ald-ing the day!
 Her - ald - ing the day? the day? Her - ald-ing the day, the day!

SILENT NIGHT, HOLY NIGHT.

M. HAYDN.

Si - lent night, ho - ly night! All is calm, all is bright Round yon vir - gin
 Still - le Nacht, heil - 'ge Nacht! Al - les schlaft, ein - sam wacht Nur das trau-te hoch -
 moth - er and child. Ho - ly In - fant, so ten - der and mild,
 hei - li - ge Paar. Hol - der Kna - be im lo - cki - gen Haar,
 Sleep in heav - en - ly peace, Sleep in heav - en - ly peace.
 Schlauf in himm - li - scher Ruh', Schlauf in himm - li - scher Ruh'.

I HAVE LOST MY EURIDICE.

CHE FARO SENZA EURIDICE.

Famous air from the opera "Orpheus," GLUCK.

Arr. by F. R. RIX, for Sopr. alone, for Sopr. and Alto, or Sopr. Alto and Bass.

I have lost my Eu - - - ri - di - ce,
Andante espressivo.

I have lost my Eu - - - ri - di - ce,
 I have lost my Eu - - - ri - di - ce,

Hope nor madd'ning un - be - lief,

Nor madd'ning un - be - lief, noth - ing comes to my re - lief.
 Hope nor

Eu - ri - di - ce!

Noth-ing comes to my re - lief. Eu - ri - di - ce! Eu - ri - di - ce! Oh,
 Oh,

an - swer! Oh! an - swer! Oh, an - - - - - swer! 'Tis thy
 Oh! an - - - - - swer!

lov - er, thy faith-ful lov - er, Let his voice thy haunts dis - cov - er, thy haunts dis-cov - er.

I HAVE LOST MY EURIDICE.

2

Alto.
Eu - ri - di - ce! Eu-ri - di - ce!
(Inst.) Such fearful an - guish makes me to

Sopr. & Alto.
lan - guish With grief op-pressed; Ah! what tor-ments, tor - ments now in - vade!
What torments! tor - ments now in - vade!

Bass.

I have lost my Eu - ri - di - ce. Nothing
I have lost Eu-ri - di - ce. Nothing e-quals now my grief, Hope nor
I have lost my Eu - ri - di - ce. Hope nor

madd'ning un - be - lief, Noth-ing comes to my re - lief, Hope nor madd'ning un-be - lief,
un - be - lief, Hope nor un-be - lief,

Noth-ing comes to my re - lief, To my re - lief, to my re - lief.

TOREADOR SONG.

"Carmen." G. BIZET, arr. by F. R. RIX.

Tr. by F. R. R.

May be sung by men's voices, or by unchanged voices, unison or parts.

1. Sol - diers brave, your kind - ness, an - swer claim - - - ing, We
2. Sud - den - ly the noise is si - - - lenced, the noise is

greet with pleas - ure, com - rades gay and bold;.. Yes, we To - re - ros,
si - - - lenced. What can the mat - ter be?.. Then comes the an - swer,

With ar - dor flam - ing,... Feel de - light and thrill with joy When
then comes the an - swer;.. Swift a might - y bull bounds forth,..

we com - bat be - hold..... 'Tis a fes - - tal day, the
strong and..... free..... On he flies! He strikes his

seats are crowd - ed full with ea - ger throngs... to view the
en - e - mies, A horse is o - ver - thrown, With him falls a

TOREADOR SONG.

com-ing treat;.. Loud is the shout-ing,... All eyes are strain-ing;..
pic - a - dor;.. Ah! bra - vo, To - ro,... wild - ly is shout-ed,..

Surg - ing to and fro, the peo - ple strive their he - ro to greet...
On - ward flies the bull, now here, now there, in fren - zy he fights...

Hear the shout - - ing and the loud ap - plaud - ing When the
Goad - ed by..... the ban - de - ril - - - los,..... with fu - rious

bull leaps out and stands with haught-y mien!.. 'Tis in - deed... the fete of
looks he comes; the ring is red with gore!.. Ter - ri - fied.... all try to

hearts cou - ra - geous, 'Tis the day when brave deeds are seen. Come on! pre -
jump the fence - es, Time for you,..... O Tor - ea - dor. Come on! pre -

The musical score consists of four staves of music in common time, key signature of one flat. The first staff features soprano and alto voices. The second staff features soprano and bass voices. The third staff features soprano and alto voices. The fourth staff features soprano and bass voices. The lyrics are integrated into the musical lines, with some words appearing above or below the notes. The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by horizontal bar lines.

TOREADOR SONG.

cen - - - do. *ff* *S. A. dim.*

pare! On guard! be - ware! ... Ah!.....

T. B.

p

Tor - e - a - dor, be care - - full..... Tor - e - a - dor!.....

p

care - ful! care - ful!

Tor - e - a - dor!... Know this, to help thee in thy val - iant fight,...
in thy

Know this that to help thy fight, One

For

One heart is fond - ly prayer - ful,..... For thee that true one waits,

heart is fond - ly prayer - ful,.. For

thee,
Tor - e - a - dor!..... For thee that true one waits. waits.

thee, For thee. thee.

THE LOST CHORD.

ADELAIDE A. PROCTOR.

ARTHUR SULLIVAN.
Unison or *3 Voices.

Andante moderato.

Seat-ed one day at the or-gan, I was wea-ry and ill at
Accomp. with closed lips.

ease, And my fin-gers wan-dered i-dly O-ver the nois-y keys; I

know not what I was play-ing, Or what I was dream-ing then, But I

*Three Voices by using small notes.

THE LOST CHORD.

The musical score consists of three staves of music in common time, key signature of one sharp, and treble clef. The vocal line is on the top staff, with piano accompaniment on the middle and bass staves. The lyrics are integrated into the music, appearing below the notes. The score includes dynamic markings such as *cres.*, *f*, *p*, *poco rall. dim.*, *dim. p*, *cres.*, *dim.*, *p*, *cres.*, *dim.*, and *Ped.*. The lyrics describe a powerful chord of music, the sound of a great Amen, a crimson twilight, and the close of an angel's Psalm.

struck one chord of mu - sic Like the sound of a great A - men, Like the
 sound of the great..... A - men.
 It flood - ed the crim - son twi - light, Like the
 close of an an - gel's Psalm, And it lay on my fav - er'd spir - it, With a

THE LOST CHORD.

93

touch of in - fi - nite calm; It qui - et - ed pain and sor - row, Like
 cres.

love o - ver - com - ing strife; It seem'd the har - mo - nious ech - o From
 dim. p

our dis - cord - ant life; It link'd all per - plex - ing mean - ings In - to
 p tranquillo.

one per - fect peace, And trembled a - way in - to si - lence, As
 cres. animato.

THE LOST CHORD.

agitato.

if it were loth to cease. I have sought, but I seek it

vain - ly, That one lost chord div - ine, Which

came from the soul of the or - gan, And en - ter'd in - to

grandioso.
UNISON.

mine. It may be that Death's bright an - gel Will.

cres. *mollo rit.* f ff

Ped. * Ped. *

THE LOST CHORD.

95

speak in that chord a - gain; It may be that on - ly in Heav'n I shall
 hear that grand A - men; It may be that Death's bright an - gel Will
 speak in that chord a - gain; It may be that on - ly in Heav'n I shall
 hear that grand A - men.....

sempre. *f*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *
ff rit. *con grand forsa.*
colla voce. *con grand forza.*
a tempo. *rallentando.*
Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

THE CURFEW.

LONGFELLOW.

T. ANDERTON,

mf — — — *p* *cres.*

1. Sol - emn - ly, mourn - ful - ly, deal - ing its dole, The cur - feu bell is be - gin - ning to book is com - plet - ed and clos'd like the day; And the hand that has writ - ten it lays it a -

f — — — *f* — — —

toll, Cov - er the em - bers and put out the light; Toil comes with the morn - ing and way. Dim grow its fan - cies, for - got - ten they lie; Like coals in the... ash - es they

p — — — *pp* — — —

rest with the night, Dark grow the win - dows and quenched is the fire; Sound dark - en and die, Song sinks in - to si - lence, the sto - ry is told, The

mf legato. — — —

fades in - to si - lence, all foot - steps re - tire, No voice in the cham - bers, no win - dows are dark and the hearth - stone is cold; x Dark - er and dark - er the

Rit. — — — *Fine.*

sound in the hall!... } Sleep and ob - liv - i - on reign o - ver all! 2. The
black shad - ows fall;... }

WHEN THE FOEMAN.

W. S. GILBERT.

(POLICEMEN'S CHORUS.)

"Pirates." A. SULLIVAN.

Ta - ran - ta -

When the foe - man bares his steel! Ta - ran - ta -

Ta-ran - ta - ra;

ra, ta - ran - ta - ra, We un-com - fort - a - ble feel! Ta-ran - ta - ra; And we

Ta-ran - ta - ra ta-ran - ta - ra,

find the wis - est thing, Ta-ran - ta - ra, ta - ran - ta - ra, Is to slap our chest and sing,

Ta-ran - ta - ra, Ta-ran - ta - ra, ta - ran - ta - ra

Ta-ran - ta - ra; For when threaten'd with Emeutes, Ta-ran-ta - ra, ta - ran - ta - ra,

Ta - ran - ta - ra,

And your heart is in your boots, Ta-ran - ta - ra, There is noth - ing brings it round

WHEN THE FOEMAN.



Like the trumpet's martial sound, Like the trumpet's mar-tial sound, Ta-ran - ta - ra, ta - ran - ta -



Ra, ra, ra, ra, ra, ra, ra, ra, ra, ra,



ra, ra, ra, ra, ra, ra, ra, ra, ra,



ra,



WHEN THE FOEMAN.

glo - - - ry! Ye shall live in song..... and sto - ry,
 Go to im - mor-tal - i - ty, Go to death..... and go to
 slaugh - ter; Die,..... and ev - 'ry Cor - nish daugh - ter, With her
 tears..... your graves shall wa - - ter! Go, ye he - roes, go and
 die!
 x Go, ye he - roes, go and die! Go, ye he - roes, go and die! Though to

WHEN THE FOEMAN.

Ta - ran - ta - ra, ta - ran - ta - ra,
 us its ev - i - dent, Ta - ran - ta - ra, ta - ran - ta - ra, These at - ten - tions are well meant,

Ta - ran - ta - ra; Ta - ran - ta -
 Ta - ran - ta - ra; Such ex - pres - sions don't ap - pear, Ta - ran - ta -

ra, ta - ran - ta - ra; Ta - ran - ta -
 ra, ta - ran - ta - ra; Cal - cu - lat - ed men to cheer, Ta - ran - ta - ra, Who are

Ta - ran - ta - ra, ta - ran - ta -
 going to meet their fate In a high - ly nerv - ous state; Ta - ran - ta - ra, ta - ran - ta -

ra, ta - ran - ta - ra; Still to us it's ev - i - dent These at -
 ra, ta - ran - ta - ra;

WHEN THE FOEMAN

Ta-ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,

ten-tions are well meant, Ta-ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra.

Alto.

Go..... and do your best..... en - deav - or, And..... be - fore all links we

sev - - - er, We..... will say fare - well..... for - ev - er;

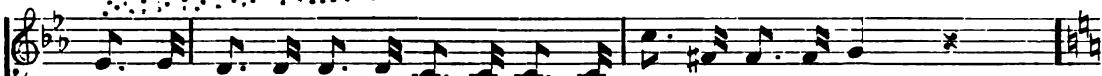
Go to glo - ry and the

Go to glo - ry and the grave,

grave,

For your foes are fierce and ruthless, False, un - mer - ci - ful and truthless;

AMERICA.



Young and ten - der, old and tooth-less, All in vain their mer - cy crave!



We ob - serve too great a stress On the



isks that on us press, And of ref - er - ence a lack, To our chance of com - ing back;



Still, per -haps, it would be wise Not to carp or crit - i - cise, For it's



ver - y ev - i - dent These at - ten - tions are well meant; Yes, it's ver - y ev - i - dent

WHEN THE FOEMAN.

These at - ten - tions are well meant, Ev - i - dent, Ev - i - dent, Ah, yes, well
 meant! Go, ye he - - roes,

Go ye he - - roes, go to glo - ry!
 When the foe-man bares his steel, Ta-ran - ta - ra, ta-ran - ta - ra, We un -
 Though.. ye die in com - bat glo - ry, ye..... shall live in
 go to glo - ry! ye shall
 com-fort-a - ble feel, Ta-ran - ta - ra! And we find the wis - est thing, Ta-ran-ta -
 song and sto - ry! Go..... to im - mor - tal - i - ty!
 ye shall live in sto - ry,
 ra, ta-ran - ta - ra, Is to slap our chests and sing, Ta - ran - ta - ra,
 Go to death, and go to slaug - ter; Die, and
 For when threaten'd with Emeutes, Ta - ran - ta - ra, ta - ran - ta - ra, And your

WHEN THE FOEMAN.

Die, and ev - 'ry Cor-nish
 ev - - - 'ry Cor - nish daugh - ter, With her tears your grave shall
 heart is in your boots, Ta-ran-ta - ra! There is noth-ing brings it round Like the

Go, ye
 wa - - ter! Go, ye he - roes, go and die!
 Ta-ran - ta - ra, ta - ran - ta -
 trum-pet's mar-tial sound, Like the trum-pet's mar - tial sound,

he - - roes, go to im - mor - tal - i - ty! Go, ye
 ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra ta - ran - ta -
 ra, ra, ra, ra, ra, ra, ra, ra, ra,
 he - roes, go to im - mor-tal - i - ty! Tho' ye die in com - bat
 ra, ta-ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta - ra,
 ra, ra, ra, ra, ra, ra, ra, ta - ran - ta - ra, ra,
 go - ry, Ye shall live in song and sto - ry; Go to im - mor - tal - - i - -
 ra, ra, ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -
 ra, ra, ra, ra, ra, Ta - ran - ta - ra, ta - ran - ta - ra, ta - ran - ta -

WHEN THE FOEMAN.

ty!

ra; A-way, a-way! Yes, yes, we go! These pi - rates slay! Ta - ran - ta -
ra;

ra, Then do not stay! Ta - ran - ta - ra! Why this de - lay? All right, we go! Yes,

Yes, for - ward, on the foe! A - way, a - way, they go, they
for - ward on the foe, Yes, for - ward on the foe,

We go, we
go! Yes, for - ward on the foe; Yes, for - ward on the foe;

A - way, a - way, they go, they go! At last they real - ly, real - ly go!
We go, we go, we go! We go, we go, we go, we go!

MY HEART REJOICES.

"Samson and Delilah." C. ST. SAENS, arr. by F. R. RIX.

Andantino.1. My heart rejoices like a flow'r in the]
2. And as a field of grain, when the soft wind isdawn - ing, At the kiss... of the morn - ing,
play - ing, Bends and rus - tles, gen - tly sway - ing,And, oh! my well be - loved, thou canst dis - pel my sad - ness, For thy voice
Ev - er my heart is moved, and bends in gen - tle ca - dence; With the wordsbrings me glad - ness. Once more I sing with joy, Thou re -
thou art say - ing. A shaft is not so swift, That bringsturn - est a - gain! Re - peat thy ten - der mes - sage To as - suage all my
death and a - larms, As the love which e'er im - pels me To... rush to thine*piu accel.*

MY HEART REJOICES.

rall.

pain, To as - suage all my pain.....
arms, Im - pels me to thine arms.....

Ah! re - spond..... to... my..... ca -

Ah! re - spond.....

ress - - - es, Ho - - - ly.... love..... thy

Ho - - - ly

soul..... ad - dress - - - es,

love,..... Ho - - - ly....

love,..... Ho - - - ly love,.....

MY HEART REJOICES.

A musical score for voice and piano. The vocal part starts with a melodic line in G major, 2/4 time. The lyrics are: "Ah! thy soul my love..... ad - dress - - - es." The piano accompaniment consists of chords and bass notes.

The vocal line continues with a melodic line in G major, 2/4 time. The piano accompaniment provides harmonic support with chords and bass notes.

Sopr.

2

The vocal parts are now divided: Soprano (Sopr.) and Contralto (Contr.). The lyrics are: "dress - - - - es. Ah!..... my". The piano accompaniment continues with chords and bass notes.

The vocal parts continue: "dress - - - - es. Ah! my". The piano accompaniment provides harmonic support with chords and bass notes.

MY HEART'S IN THE HIGHLANDS.

ROBERT BURNS.

JENSEN, Arr.
Unison or Three-Part Song.

Allegro risoluto.

The musical score consists of three staves of music. The top staff is for the voice, starting with a forte dynamic (f). The middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The lyrics "My heart's in the" appear under the vocal line, followed by "high-lands, My heart is not here: My heart's in the high-lands a - chas - ing the deer; A -". The music includes various dynamics such as *p*, *cres.*, *f*, and *mf*. The piano parts feature chords and bass notes.

MY HEART'S IN THE HIGHLANDS.

chas - ing the wild deer, and fol - lwing the roe, My heart's in the high - lands,.....
 A - chas-ing the
 cres.
 m^f
 Wher-ev - er I go.
 high - lands, the high - lands,
 Fare-well to the high - lands, fare-well to the north, The birth - place of val - or, the
 Fare-well to the moun - tains high cov - ered with snow; Fare-well to the straths and green

MY HEART'S IN THE HIGHLANDS.

coun - try of worth; Wher - ev - er I wan - der, where-ev - er I rove,... The
 val - leys be - low; Fare - well to the for - ests and wild hanging woods, Fare-

hills of the high-lands for - ev - er I love, for - ev - er I love.
 well to the tor - rents and loud pouring floods, and loud pouring floods.

MY HEART'S IN THE HIGHLANDS.

The musical score consists of two staves of music. The top staff is for a voice and the bottom staff is for a piano. The vocal part begins with a piano dynamic (p) and includes lyrics: "My heart's in the high-lands, my heart is not here,..... My". The piano part has dynamics "mf rit." and "cres.". The vocal part continues with "My heart's in the high-lands, My" and "cres.". The piano part has dynamics "espress." and "cres.". The vocal part ends with "heart's in the high-lands a - chas - ing the deer." The piano part ends with dynamics "mf", "p", and "cres.".

MY HEART'S IN THE HIGHLANDS.

A - chas - ing the wild deer and foll' - wing the roe; My heart's in the
 f *cres.*

high-lands..... Wher-ev - er I go, wher - ev - er I go.
 the high-lands, the high-lands,

GOOD NIGHT.

FRANK R. RIX.

Con moto.

** Alto optional for 4 meas.*

S. & A.

T. & B.

Good night, now go to rest, with
Good night,

dreams be slum - ber blest; May an - gels guard thee in thy sleep And o'er thee vig - ils

Good night, good night, Good

Keep; May naught of care dis - turb re - pose, For - got - ten be thy
Good night, Good night, good night, good night, good night, good

night

woes;... Sleep un - dis-turbed till morn - ing light A - wak - ens thee; Good night.
night,...

good night,

Good night,

Good night, now go to rest, With dreams be slum - ber blest!

** 4 measures, male voices or alto alone.*

GOOD NIGHT.

115

May an - gels guard thee in thy sleep And o'er thee vig - ils keep,
good night;

Good night, good night, good night, good night,
May naught of care dis - turb re-pose, For - got - ten be thy woes, For -
Good night, good night, good night,
good night.

Good night, good
got - ten, for - got - ten, for - got - ten be thy woes, good night, good
good night,.....
good

night, good night, good night, appass. f dim. =
night, good..... good night, good night, good night, good
..... good night,..... good night, good night, good
night, good night, good

good night,.... dim. good night,.... ppp
night,.... good night,.... good night,.... good night, good night, good night!
night,..... good night,.....

good night,

SPRING SONG.

Arr. from "Melody in F," RUBINSTEIN.

Brightly. **UNISON.**

1. Wel - come, sweet spring-time! We greet thee in song,
2. Wel - come, dear spring-time, What plea - sure is ours,
Mur - murs of
Win - ter has

glad - ness fall on the ear,.....
gone to far a - way climes,...
Voic - es long hushed now their full notes pro-long,....
Flow - ers are wait - ing for thee in the bowers,

Ech - o - ing far and near.
Long - ing to be thine own.
Sun - shine now wakes all the
Brook - lets are whis - p'ring as

flow - 'rets from sleep, on - ward they flow,
Joy - giv - ing in - cense floats on the
Songs of de - light at thy glad re -

air;..... Snow-drop and prim - rose both tim - id - ly peep,.....
turn;..... Bound-less the wealth thou in love dost be - stow,.....

SPRING SONG.

rit.

Hail - ing the glad new year.
Ev - er with lav - ish hand.

Balm - y and life - giv - ing
How na - ture loves thee, each

a tempo.

breez - es are blow - ing, Swift - ly to na - ture new vig - or be - stow - ing.
glad voice dis - clos - es, Her - ald thou art of the time of the ros - es.

p rall.

espress.

Ah! how my heart beats with rap - ture a - new, As Earth's fair - est beau - ties a -

p a tempo.

gain meet my view. Sing, then, ye birds, raise your voic - es on high,

rit. a tempo. cres.

Flow - 'rets a - wake ye! burst in - to bloom; Spring-time is come, and sweet

rall. largement.

sum - mer is nigh..... Sing, then, ye birds, O sing.....

ad lib.

O STAR OF EVENING.

"Tannhauser." WAGNER.

Unison.

Andante.

O Star of Eve - - ning,
 clear..... and bright, Shin - ing a - bove.... our dark - - est night;
 In all our hu-man cares..... and strife, Shine on, un -
 dimmed, and di - rect..... our life. And when my soul to God as -

O STAR OF EVENING.

p un poco rit.

cend - eth, O give the aid..... thy ligh..... ex-tend - eth; And when my

p

p tremolando

soul to God.... as-cend - eth, O give the aid thy..... light.... ex-

tend - - - eth.

dim.

L.H. L.H. R.H.

RING OUT, WILD BELLS.

TENNYSON,

*Allegro Moderato.**Alto.*

CH. GOUNOD. *Arr. by F. R. RIX.



Ring out wild bells to the wild, wild sky..... The fly-ing cloud, the frost - y



light;... The year is dy-ing in the night. Ring out, wild bells, and let him die,

Sopr. Ring out the old, ring in the new, Ring, hap-py..

Ring out, wild bells,

p

Ring out, wild bells,.....

bells a-cross the snow..... The year is go-ing, let him

Ring out, wild bells,

A-cross the snow.....

go.....

Ring out, wild bells, Ring out the false, ring in the true; Ring out the

*The accomp. may be had 8va.

RING OUT, WILD BELLS.

Ring out the grief that saps the mind,.....

p

false, ring in the true; Ring out the grief... that saps.... that saps the
Ring out..... the grief..... that saps the

For those that here we see no... more, we see no more. Ring out the
mind, For those we see no more. Ring out, ring..
mind, For those..... that here..... we see no more. Ring.....
feuds of rich and poor;..... Ring in re-dress for all man-
..... wild bells, ring,.... Ring out, wild bells; Ring in re-dress for all man-
out the feuds of all man -

kind;..... *mf* the care, the
kind, for all man-kind; Ring out the want, the care, the sin.....
kind;..... Ring out the want, the care, the

sin, *cres.* Ring out, wild bells,
..... The faith-less cold-ness of the times;..... Ring out, ring
sin, The faith-less cold-ness of the times;

RING OUT, WILD BELLS.



Ring out, ring out.....

Ring out old shapes of foul dis - ease, Ring out the
in; Ring, ring, out wild bells, ring,.... ring,...
Ring, bells, ring, bells, ring, bells, ring, bells, ring,
in

nar - row-ing lust of gold, Ring out the thou-sand wars of
..... ring out wild bells, ring out wild bells, ring, ring,.... ring, ring,...
ring, bells, ring, bells, ring, bells, ring; Ring out the
Ring out, wild bells;

old, ff (poco allarg.) a tempo.
..... ring, ring;.... Ring in the thou-sand years of peace, the years of
thou - sand wars of old,
years, Ring, bells,

RING OUT, WILD BELLS.

Gloriously. Ring in the val - iant man and free,..... The larg - er
 peace; Ring in the val - iant man } the val - iant man and free, The larg - er
 Ring in }

heart, the kind - lier hand;..... f
 heart, the larg - er heart, the kind - lier hand; Ring out the dark-ness of the land;
 ring, bells, ring, bells, ring!

fz
 Ring in the *Right! Ring in the *Right! Ring in the *Right that is to
 be;

a tempo.
 Ring in
 > > > > > Sempre.
 be; Ring in the *Right, ring in the *Right that is to be!...
 Ring in

*"Christ" in original.

GOOD NIGHT, BELOVED.

LONGFELLOW.

CIRO PINSUTI.

pp Andante.

Good night, good night, be - lov - ed! I come to watch o'er thee! Good night, good night, be -

f

p

cres.

pp Rit.

f risoluto.

lov - ed! I come to watch o'er thee! I come to watch o'er thee! To be

cres.

f

f

near thee, to be near thee, a - lone is peace for me; To be

f

p

near thee, to be near thee, a - lone is peace for me! Good night, be -

Good night

GOOD NIGHT, BELOVED.

p rall. *Dolce a tempo.*

lov-ed, I come to watch o'er thee. Thine eyes are stars of morn-ing, Thy

Good night

pp

Good night

Thine eyes are stars of morn-ing,

pp

are crim-son flow'rs; Thy lips are crim-son

are crim-son flow'rs; Thine eyes are stars of morn-ing,

rall. *rit.*

flow'rs. Good night, good night, be-lov-ed, while I count the wea-ry hours, While I

pp

p

count the wea-ry hour; Good night, good night, be-lov-ed, I come to watch o'er thee!

GOOD NIGHT, BELOVED.



Good night, good night, be - lov - ed, I come to watch o'er thee; I come, I

I

The vocal line continues with 'come, I come, I come, I come, I come, I come to watch, to' followed by 'come, I come, I come to watch, to'. The piano accompaniment features eighth-note chords and some sixteenth-note patterns.

watch o'er thee; I come,..... I come to wate, I come to

I come,

The vocal line concludes with 'watch o'er thee;'. The piano accompaniment consists of eighth-note chords.

watch o'er thee;

Good night,... good night....

The vocal line begins with 'watch o'er thee. Good night, good night, good night, good night!' followed by 'Good night,... good night!.....'. The piano accompaniment features eighth-note chords and some sixteenth-note patterns. The dynamic is marked as *pp*.

Good night,... good night!.....

HOW MIGHTY ARE THY WORKS.

MAY A. INGENTHRON.

"Athalie," MENDELSSOHN, arr. by F. R. RIX.

Maestoso marcato.

f

8

grace out-poured, When-e'er by men im-plored! All na - ture vast a

Pres - ence names. The storm's wild crash Thy pow'r and will pro - claims. How

8

might - y are Thy works, O... Lord! The glo - ry of Thy

1
Alto. *mf*

grace out-pour'd, When-e'er by men im-plored! 'Mid ra - diant bands of

HOW MIGHTY ARE THY WORKS.

gold - en light, The set - ting sun at eve goes down to

rest; Through a - - ges old, at Thy all wise be - hest, All

clime: have known and felt its beams of might. The star - ry

fir - ma - ment a - - bove, Di - vine - ly shows the

D.C. ²
mf
law..... of love,... And when the soul, at.. close of

HOW MIGHTY ARE THY WORKS.

f

life, Is called to.... ev - er - last - - ing rest,..... Tri -

Piu mosso.

umph - ant o - ver earth - ly strife, Faith shows a ha - ven

ff Unison. a tempo.

Parts.

of..... the blest. How might - y are Thy works, O Lord! The

Rall. ff

glo - ry of Thy grace out-pour'd, When-e'er by men im-plored, Al - might - y Lord!

FAIREST OF NATIONS.

MAY A. INGENTHORN.

"Aida," G. VERDI. Arr. by F. R. RIX.

Maestoso. ff

(*Bass and Tenor optional.*)

Fair - est of na - tions, free - dom's shrine! Sound-ing from ea - gle's *ey - rie,

From for - est glade and prai - rie, From moun - tain pine, a cho - rus might - y

mf Solo or Semi-Chorus.

Swell斯 forth in praise of thee. The roll - ing o - cean dash - - es...

spray On for - eign des - pot shores, And oft to souls in dire.... dis-may A

*Eryie is pronounced *A-ree.* Copyright, 1912, by The A. S. Barnes Company.

FAIREST OF NATIONS.

S. & A.

hope in thee.. re - stores When na - - - ions are at

strife,..... And war - - - clouds hov - er near.....

Guard thou from con - flict rife, With words of peace and..

Unison or Semi-Chorus.

(Girls.)

cheer. All hail

Full Chorus. all hail, x em - blем free, x (tacet)

FAIREST OF NATIONS.

land and sea! . . . Star - ry flag of light, Ev - er staunch for right, Re -

joic - - - - ing wave, Wave on high! No foe shall .

e'er come nigh. Un - ion strong in love, Un - ion strong guide thee from a - -

S. & A.

bove! With... loy - al hearts..... and.... fer - vent pray'r, Thy....
 and..... Thy.....

FAIREST OF NATIONS.

Soprano and Alto parts are shown. The Soprano part begins with a melodic line, followed by the Alto part. The lyrics are:

sons to thee..... al - le - giance swear. In states..... of
In states

Soprano (Sopr.) and Alto (A.) parts are shown. The lyrics are:

ev - 'ry clime, Thro' all change of time Ev - er thou art blest, Blest in

Soprano and Alto parts are shown. The lyrics are:

east, blest in west, Flag sub - lime! All hail..... thy

(Boys.)

The Alto part continues with:

Full Chorus. All hail

Soprano and Alto parts are shown. The lyrics are:

em - blem... free, Spread o'er land and sea! Star- ry flag of light, Ev - er
em - blem free, (*tacet.*)

FAIREST OF NATIONS.



staunch for right, Re - joic - - ing wave, Wave on high! No foe shall



e'er come nigh. Un - ion strong in' love, Un - ion strong, Guide thee from a - -



f Girls and Boys.



and..... Thy.....

bove! Then with loy - al hearts and fer - vent pray'r, Thy



In states
sons to thee..... al - le - giance swear. In states..... of....



FAIREST OF NATIONS.

Tutti.

ev - 'ry clime, Thro' all change of time, Ev - er thou art blest, Blest in

ff Con moto.

east, blest in west, Flag sub - lime! Fair - est of na - tions, free-dom's shrine,

Sound - ing from ea - gle's ey - rie, From for - est glade and prai - rie, From mountain pine, a

ff All voices unison.

Cho - rus might - y, Swells forth in praise of thee. Hail, free - dom's
(*B. and T. unison with Sopr.*)

fff Con amore.

shrine! Un - - ion di - vine!.....

SEND OUT THY LIGHT.

CH. GOUNOD. (abridged.)

Adagio molto. *fff*

Send out Thy light, send out Thy light! Send out Thy light and Thy

Moderato. *pp*

truth, let them lead me, And let them bring me to Thy ho - ly hill;

cresc. *dim.*

Send out Thy light and Thy truth, let them lead me, And let them bring me to Thy

p *cresc.* *f* *dim.*

O let them lead me, O let them lead me,
ho - ly hill, un - to Thy ho - ly hill, let them lead, let them lead me,
O let them lead me, O let them lead me,

f rit. *dim.*

And let them bring me to Thy ho - ly hill. Lord, our God, Lord, our

f Slower. dim.

SEND OUT THY LIGHT.

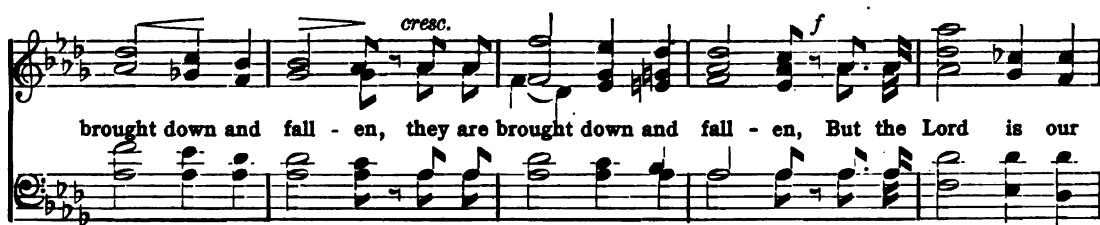
dim. p



cresc.



cresc.



pp

ff

rit.



D.S.

fff Andante.

Adagio.



LIFT THINE EYES.

(TRIO.)

MENDELSSOHN.

Andante con moto. <*sf*> *p*

Lift thine eyes, O lift thine eyes to the mountains, whence com-eth, whence to the

Thy help

com - eth, whence com - eth help. Thy help com - - eth, com - eth
Thy help

com - eth from the Lord, The Ma - ker of heav - en and earth.
from the Lord,..... The Ma - - ker of heav - en and earth.
The Ma - - - ker

cres. *dim.* *p*

He hath said, thy foot..... shall not be mov - ed. Thy keep - er will nev - er
cres. *pp*

He hath said, thy foot shall not be mov - ed. Thy

pp

slum - - ber, nev - er, will nev - er slum - - ber,
keep - er will nev - er slum - - ber, nev - er, will nev - er
cres. *cres.*

LIFT THINE EYES.

nev - er alum ber.
rit. e dim. pp a tempo.
alum - ber, will nev - er alum - ber. Lift thine eyes, O lift thine eyes...
alum - ber, will nev - er alum - ber. rit. e dim. a tempo.
< sf >

to the moun - tains, whence com - eth, whence com - eth, whence com - eth
..... to the moun - tains, whence.....

p help, whence com - eth, whence com - eth, whence com - eth help.
help, whence com - eth,

KINGDOMS AND THRONES.

Gregorian.
Unison, or 4 Voices.

1. Kingdoms and thrones to God be - long, Crown Him, ye na - tions, in your song;
2. Pro-claim Him King, pro - nounce Him blest; He's your de-fence, your joy, your rest;

His wondrous names and pow'r's re - hearse; His hon - ors shall en - rich your verse.
When ter - rors rise, and na - tions faint, God is the strength of ev - 'ry saint.

HOPE THOU IN GOD.

Words adapted from the Psalms.

(LARGO.)

HANDEL.

Largo.

VOICES IN UNISON. 1st time SOPRANO.

pp cres.

Continuation of the musical score. The piano part provides harmonic support. The vocal line begins with a melodic line consisting of eighth notes, followed by a sustained note and a sixteenth-note pattern.

trust in Him, He is our hope and strength, a pres - ent help, Hope thou in God.

Continuation of the musical score. The piano part continues to provide harmonic support. The vocal line concludes the phrase with a melodic line consisting of eighth notes, followed by a sustained note and a sixteenth-note pattern.

HOPE THOU IN GOD.

141

He is our hope and strength, He is our hope and strength, a pres - ent
help, Hope..... thou in God, Hope thou in God, Be strong and He shall es -
tab - lish your heart, that trust in the Lord,..... that trust in the Lord.

Full Chorus repeat in Unison.

THE HEAVENS PROCLAIM.

BEETHOVEN.
Arr. for 1 or 4 Voices.

The heav'n's pro - claim..... His praise with de - vo - tion; Their voice sounds forth for -

e'er the..... Lord! He's praised by earth, and praised by the o - cean; Re - ceive, O

man, Their god - like word, Who holds in

heav-en the my - ri - ad stars? Who leads the sun its path a -

long? It comes all smil - ing and gleams from a - far.....

And runs its course a he - ro strong, And runs its course a he - ro strong.

O REST IN THE LORD.

Aria from the "Elijah," MENDELSSOHN.

Andantino.

The musical score consists of three staves of music. The top staff is for the voice, starting with a treble clef, common time, and a key signature of one sharp. The middle staff is for the piano right hand, also in common time. The bottom staff is for the piano left hand, in common time. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is: "O rest in the Lord, wait pa - tient - ly for Him, and He shall give thee thy heart's de - sires; O rest in the Lord, wait pa - tient - ly for Him, and He shall give thee thy heart's de - sires, and He shall". The piano parts include dynamic markings such as *pp* (pianissimo) and *sempre. pp* (sempre pianissimo). The vocal line features eighth and sixteenth note patterns, often with grace notes.

O rest in the Lord, wait pa - tient - ly for Him,
and He shall give thee thy heart's de - sires;
O rest in the Lord, wait pa - tient - ly for
Him, and He shall give thee thy heart's de - sires,
and He shall

O REST IN THE LORD.

give thee thy heart's de-sires. Com-mit thy way un-to Him, and trust in

cres.

Him; com-mit thy way un-to Him, and trust in Him; and fret not thy-

self.... be-cause of e-vil do-ers. O rest in the Lord, wait pa-tient-ly for

Him, wait pa-tient-ly for Him; O rest in the Lord; wait pa-tient-ly for

p

pp

O REST IN THE LORD.

Him, and He shall give thee thy heart's de - sires,.. and He shall

cres.

give thee thy heart's de - sires, and He shall give thee thy heart's de -

p sfs p

sires. O rest in the Lord, O rest in the Lord, and wait,.....

cres.

pp cres.

..... wait.. pa - tient - ly for Him.

tr

pp Ped.

O ZION, THAT BRINGEST GOOD TIDINGS.

J. STAINER.

Allegro. ff

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - - ia. O

Zi - on that bring - est good ti - dings, get thee up, get thee up in - to the high

moun - tain. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - - - ia, O Je

ru - sa - lem, that bring - est good ti - - - dings, lift up thy voice, thy

lift up thy voice,..... be not a - fraid, lift up thy

voice with strength; lift up thy voice, be not a - fraid,

voice with strength; be not a - fraid,

O ZION, THAT BRINGEST GOOD TIDINGS.

voice,..... be not a - fraid:

be not a - fraid, a - fraid: Say to the cit - ies of Ju - dah, Be -

hold your God, you God,..... Be - hold your God. Al - le

lu - ia, Al - le - lu - ia, Al - le - lu - - - ia. Lift up thy

be not a -

be not a - fraid, lift up thy voice be not a - fraid

voice, lift..... up thy voice,.. be not a -

lift up thy voice, thy voice

fraid, be not a - fraid be not a - fraid.

Al - le - lu - ia,

fraid. Al - le - lu - ia, Al - le - lu - ia. A - - - - men.

Al - le - lu - ia,

Al - le - lu - ia,

ABIDE WITH ME.

H. F. LYTE.

W. S. BENNETT.



1. A - bide with me: fast falls the e - ven - tide;.... The dark-ness deep-ens;



Lord, with me a - bide! When oth - er help - ers fail, and com - forts



flee, Help of the help - less, Oh, a - bide with me.



2. I need Thy pres - ence ev - ry pass - ing hour: What but Thy grace can
Alto-tenor.



foil the tempter's pow'r? Who, like Thy - self, my guide and stay can be?



Thro' cloud and sun-shine, Lord, a - bide with me!... Thro' cloud and sun - shine,



(If adult tenor voices are available, the hymn may be sung in G minor.)

ABIDE WITH ME.

f

Lord, a - bide with me!

3. I fear no foe with Thee at hand to bless,

Ills have no weight, and tears no bit - ter - ness: Where is death's sting? where,
grave, thy vic - to - ry? I ... tri - umph still,..... if . Thou a - bide with me.

Adagio.

OLD HUNDREDTH.

FRANC.

Unison or 4 Voices.

1. From all that dwell be - low the skies Let the Cre - a - tor's praise a - rise;
2. E - ter - nal are Thy mer - ries, Lord; E - ter - nal truth at - tends Thy word;

Let the Re-deem - er's name be sung Thro' ev - 'ry land, by ev - 'ry tongue.
Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

HALLELUJAH CHORUS. (Abridged.)

G. F. HANDEL.

Allegro maestoso.

Hal - le - lu - jah! Hal -

le - - lu - jah! Hal - le -

lu - jah! Hal - le - lu - jah! For the Lord God Omnip - o - tent

reign - eth! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

lu - jah! Hal - le - lu - jah! For the Lord God Omnip - o - tent

HALLELUJAH CHORUS.

reign - eth! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

lu - jah! Hal - le - lu - jah! The king - dom of this..

world is.... is be - come the king - dom of our

Lord, and of his Christ, and of his Christ; and he shall reign for ev - er and

Alto.
 ev - er. And He shall reign for - ev - er and ev - - er, And He shall
 for-ev-er and ev - er, and He shall reign, and He shall reign for -

HALLELUJAH CHORUS.

And He shall reign for -

reign for ev - er and ev - - er, for-ev-er and ev-er, for -

ev - er, for ev - er and ev - er, and ev - er, for - ev-er and ev - er, for -

ev - er and ev - - - er

ev - er, for - ev - er and ev - er, King of kings.....

ev - - - er

ev - er, for - ev - er and ev - er, for - ev - er and

and Lord of lords,

ev - er, Hal - le - lu - jah! Hal - le - lu - jah! for - ev - er and

King of kings.....

for - ev - er and

ev - er, Hal - le - lu - jah! Hal - le - lu - jah!

and Lord of lords.....

ev - er, Hal - le - lu - jah! Hal - le - lu - jah! For - ev - er and

HALLELUJAH CHORUS.

King of kings

ev - er, Hal - le - lu - jah! Hal - le - lu - jah!

for - ev - er and

and Lord of lords,.....

ev - er, Hal - le - lu - jah! Hal - le - lu - jah!

King of

and

kings and Lord of lords, and He shall reign, and He shall reign,..... and He shall
and He shall reign for ev - er and ev - er,

He shall reign

reign for - ev - er and ev - er, for - ev - er and
and He shall reign King of kings.....

and He shall reign for - ev - er and ev - er, kings, for - ev - er and

and He shall

ev - er, Hal - le - lu - jah! Hal - le - lu - jah! and

..... and Lord of lords!.....

ev - er, Hal - le - lu - jah! Hal - le - lu - jah! and He shall

HALLELUJAH CHORUS.

reign for - ev - er, for - ev - er

He shall reign for - ev - er and ev - er, King of kings and Lord of lords, King of
reign for - ev - er,
and he shall reign for - ev - er and ev -
kings and Lord of lords, and he shall reign for - ev - er and ev - er and ev -
er, King of kings, and Lord of lords.
er, for - ev - er and ev - er, for - ev - er and ev - er. Hal - le - lu - jah! Hal - le -
lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah!

Adagio. ff

O HOLY NIGHT.

A. ADAM.

Solo, or Parts.

1. O ho - ly night! The stars are bright - ly shin - ing, It is the
2. Led by.... the light of faith se - rene - ly b am - ing, With glow-ing

O HOLY NIGHT.

night of the dear Sav - iour's birth. Long lay the world in sin and er - ror
hearts by His cra - dle we stand. So led by light of a star sweet-ly

Parts ad lib.

pin - ing, Till He ap-pear'd and the soul felt its worth. A thrill of hope the
gleam - ing, Here came the wise men from the O - rient land. The King of kings lay

wea - ry world re - joic - es, For yon - der breaks a new and glo-rious morn; Fall on your
thus in low - ly man-ger, In all our tri - als born to be our friend; He knows our

knees, O hear... the an - gel voic - es, O night..... di - vine,... O....
needs! To our weak - ness no.... stran - ger, Be - hold..... your King,.. Be -

night when Christ was born, O night di - vine, O night, O night di-vine!
fore.. Him low - ly bend; Be - hold your King, your King, be - fore Him bend!

JERUSALEM, O TURN THEE.

"GALLIA." GOUNOD.

By using small notes the Bass and Tenor are optional.

Solo.
Andante.

Je - ru - sa - lem,..... Je - ru - sa - lem,.....

1st time, Solo or Semi-Chorus.

2d time, Chorus. *f*

Je - ru - sa - lem, Je - ru - sa - lem, O turn thee to the

Lord thy God, O turn thee, O turn thee un - - to thy

Solo. O turn thee to the
cres.

God! Je - ru - sa - lem, O turn thee, Je - ru - sa - lem, O

JERUSALEM, O TURN THEE.

Lord thy God,
 turn thee, O turn thee, O turn thee un - - to thy God!

turn thee un - to the Lord God! Je - ru - sa - lem, Je - ru - sa - lem,

Solo and Chorus. to the Lord thy..... God!
 O turn thee, O turn thee to the Lord thy God!

Sempre ff rit.
 O turn thee, O turn thee un - to thy God!.....

THE LORD IS MINDFUL OF HIS OWN.

MENDELSSOHN.
Arr. for Unison or 4 Voices.

Slowly. mf

But the Lord is mind-ful of His own, He re mem-bers His chil -

dren. But the Lord is mind-ful of His own, The

Lord re - mem-bers His chil - dren, re - mem - - bers His
The Lord

chil - dren. Bow down be - fore Him, ye might - y,

For the Lord is near us! Bow down be - fors Him, ye might - y,

THE LORD IS MINDFUL OF HIS OWN.

Musical score for "The Lord is Mindful of His Own." The score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one sharp. The tempo is indicated by a 'f' (forte) at the beginning, followed by a 'mf' (mezzo-forte) dynamic. The lyrics are integrated into the musical lines. The first two staves have a common ending, while the third staff concludes with its own unique ending.

For the Lord is near..... us! Yea, the Lord is mind-ful of His
 own; He re - mem - bers His chil - dren. Bow down be -
 fore Him, ye might - y, For the Lord..... is near..... us.

MORNING HYMN.

WATTS.

DYKES.
Unison or 4 Voices.

Musical score for "Morning Hymn" by Watts. The score consists of two staves of music. The key signature is three sharps. The lyrics are provided below the staves.

1. Once more, my soul, the ris - ing day Sa - lutes Thy wak - ing eyes;
 2. Fath - er, let all my hours be Thine, While I en - joy the light;

Continuation of the musical score for "Morning Hymn". The score consists of two staves of music. The key signature changes to one sharp. The lyrics are provided below the staves.

Once more, my voice, thy trib - ute pay To Him that rules the skies.
 Then shall my sun in smiles de - cline, And bring a plea - sant night.

LOVE DIVINE.

CHARLES WESLEY.

"Ave Verum," MOZART, adapted.

p *Moderato.*

1. Love di - vine, all love ex - cel - ling,
 2. Breathe, O breathe Thy lov - ing Spir - it
 3. Come, Al - might - y, to de - liv - er,

Joy of heav'n to earth come down, Fix in us Thy
 In - to ev - - 'ry troub - led breast, Let us all in
 Let us all... Thy grace re - ceive! Sud - den - ly re -

1. All..... Thy faith - ful
 2. Let..... us find Thy
 3. Nev - - - - er more Thy

p cres.

hum - ble dwell - ing, All Thy faith - ful mer - cies
 Thee.... in - her - it, Let us find Thy prom - is'd
 turn,... and nev - er, Nev - er more Thy tem - ple

crown.
 rest.
 leave.

(Fa - ther)

Je - sus, Thou art
 Take a - way the
 Thee we would be

LOVE DIVINE.

p

all... com - pas - sion, Pure, un - bound - ed love Thou art.
love .. of sin - ning. Al - pha and O - meg - a.... be.
al - ways bless - ing, Serve Thee as the hosts a - bove.

p

Vis - it us.... with Thy sal - va - tion, En - - -
End of faith.. as.... its be - gin - ning, Set.....
Pray, and praise Thee with - - out ceas - ing, Glo - - -

Vis - - - it us... with Thy sal - va - tion,
End of faith as... its be - gin - ning,
Pray and praise Thee with - - out ceas - ing,

I. En - - - - -
2. Set.....
3. Glo - - - - -

p *cres.* *f*

En - ter ev - 'ry trem - bling heart, En - - - - -
our hearts at lib - - er - ty, Set.....
Glo - - - ry in Thy per - fect love, Glo - - -

En - ter ev - 'ry trem - bling heart.
Set our hearts at lib - - er - ty.
Glo - - ry in Thy per - fect love.

dim. *p*

En - ter ev - 'ry trem - bling heart.
our hearts at lib - - er - ty.
Glo - - - ry in Thy per - fect love.

NOW THANK WE ALL.

(CHORALE.)

J. CRUGER.
Unison or 4 Voices.

1. Now thank we all our God, With heart and hands and voic - es, Who wondrous
 2. O may this bounteous God, Thro' all our life be near us, With ev - er

things hath done, In whom His world re - joic - es; Who from our moth-er's arms
 joy - ful hearts And bless - ed peace to cheer us; And keep us in His grace,

Hath bless'd us on our way With countless gifts of love, And still is ours to - day.
 And guide us when perplexed, And free us from all ills In this world and the next.

TO GOD ON HIGH.

(CHORALE.)

MENDELSSOHN.
Unison or 4 Voices.

To God on high be thanks and praise, Who deigns our bonds to
 sev - er; His cares our droop - ing souls up - raise; And

TO GOD ON HIGH.

163

harm shall reach us nev - er. On Him we rest with faith as - sured, Of
all that live the might - y Lord, For - ev - er and for - ev - er.

COME, MY SOUL, THOU MUST BE WAKING.

HAYDN.
Unison or 4 Voices.

1. Come, my soul, thou must be wak - ing! Now is break - ing, O'er the
2. Pray that He may pros - per ev - er, Each en - deav - or When thine
3. God's free gifts do thou a - buse not, Light re - fuse not, But His

earth an - oth - er day; Come to Him who made this
aim is good and true; But that He may ev - er
kind be - hests o - bey; Dwell with Him in peace, be -

splen - dor, See thou ren - der All thy fee - ble strength can pay.
thwart thee, And di - vert thee When thou e - vil would pur - sue.
hold - ing Light en - fold - ing All things in un - cloud - ed day.

ITALIAN HYMN.

CHARLES WESLEY

Unison, 2, 3 or 4 Voices.

1. Come, Thou Al - might - y King, Help us Thy name to sing,
 2. Come, Thou In - car - nate Word, Gird on Thy might - y sword
 3. To the great One and Three, E - ter - nal prais - es be

Help us to praise! Fa - ther, all glo - ri - ous, O'er all vic -
 Our pray'r at - tend! Come and Thy peo - ple bless, And give Thy
 Hence, ev - er - more! His sov - 'reign maj - es - ty May we in

to - ri - ous, Come and reign o - ver us, An - cient of Days.
 word suc - cess, Spir - it of ho - li - ness On us de - scend.
 glo - ry see, And to e - ter - ni - ty, Love and a - dore.

NEW EVERY MORNING.

JOHN KEBLE.

WEBBE.
Unison or 4 Voices.

1. New ev - 'ry morn-ing is the love Our wak'ning and up - ris - ing prove;
 2. New mer - cies each re - turn - ing day, Hov - er a - round us while we pray;
 3. If on ou: dai - ly course our mind Be set to hal - low all we find,

NEW EVERY MORNING.

165



Thro' sleep and dark-ness safe - ly bro't, Re - stor'd to life, and pow'r, and thought.
 New per - ill's past, new sins for - giv'n, New tho'ts of God, new hopes of heav'n.
 New treas-ures still, of count-less price, God will pro - vide for sac - ri - fice.



THESE THINGS SHALL BE!

(DUKE STREET.)

JOHN ADDINGTON SYMONDS.

J. HATTON.

Unison or 4 Voices.



1. These things shall be! — A loft - ier race Than e'er the
2. They shall be gen - tie, brave, and strong, Not to spill
3. Na - tion with na - tion, land with land, Un - armed shall
4. New arts shall bloom, of loft - ier mould, And might - ier
5. There shall be no more sin nor shame, And wrath and



world hath known shall rise, With flame of free - dom
 hu - man blood, but dare All that may plant man's
 live as com - rades free; In ev - 'ry heart and
 mu - sic thrill the skies; And ev - 'ry life shall
 wrong shall fet - tered lie; For man shall be at



in their souls And light of knowl - edge in their eyes.
 lord - ship firm On earth and fire and sea and air.
 brain shall throb The pulse of one fra - ter - ni - ty.
 be a song, When all the earth is par - a - dise.
 one with God In bonds of firm ne - ces - si - ty.



OH, WORSHIP THE KING.

HAYDN.

Arr. for 1 or 4 Voices.

1. Oh, wor - ship the King, all - glo - rious a - bove! Oh, grate - ful - ly
 2. Thy boun - ti - ful care what tongue can re - cite? It breathes in the

sing His pow'r and His love! Our shield and de - fend - er, the
 air, it shines in the light, It streams from the hills, it de -

An - cient of days, Pa - vill - ioned in splen - dor, and gird - ei with praise.
 scends to the pl ins, And sweet - ly dis - tilts in the dew and the rains.

IN HEAVENLY LOVE ABIDING.

WARING.

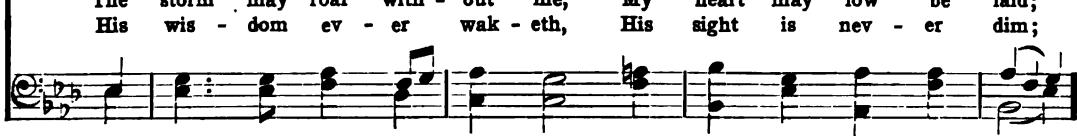
DYKES.

Unison, or 4 Voices.

1. In heav'n - ly love a - bid - ing, No change my heart shall fear; And
 2. Wher - ev - er He may guide me No want shall turn me back; My

safe in such con - fid - ing, For noth - ing chang - es here.
 Shep - herd is be - side me, And noth - ing can I lack.

IN HEAVENLY LOVE ABIDING.



VESPER HYMN.

BORTNIANSKI.

Unison, 2, 3 or 4 Voices.

1. { Hark! the ves - per hymn is steal - ing O'er the wa - ters, soft and clear;
Near - er yet and near - er peal - ing, Soft it breaks up - on the ear.
2. { Now, like moon-light waves re - treat - ing To the shore, it dies a - long;
Now, like an - gry sur - ges meet - ing, Breaks the min - gled tide of song.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men.

1. Far - ther now, now far - ther steal - ing, Soft it fades up - on the ear.
2. Hark! a - gain, like waves re - treat - ing, To the shore it dies a - long.

LEAD, KINDLY LIGHT.

JOHN HENRY NEWMAN.

DYKES.

Arr. for 1 or 4 Voices.

1. Lead, kind - ly Light, a - mid th'en-circ-ling gloom, Lead Thou me on;
 2. I was not ev - er thus, nor prayed that Thou Shouldst lead me on;
 3. So long Thy pow'r has blest me, sure it still Will lead me on

The night is dark, and I am far from home; Lead Thou me on:
 I loved to choose and see my path; but now Lead Thou me on.
 O'er moor and fen, o'er crag and tor - rent, till The night is gone;

Keep Thou my feet; I do not ask to see.....
 I loved the gar - ish day, and, spite of fears,.....
 And with the morn those an - gel fac - es smile,.....

The dis - tant scene,— one step e - nough.... for me.....
 Pride ruled my will: re - mem - ber not..... past years.....
 Which I have loved long since, and lost..... a - while.....

WARD.

L. MASON.
Arr. for 1 or 4 Voices.



1. My op'-ning eyes with rap - ture see The dawn of Thy re - turn - ing day;
2. I yield my heart to Thee a - lone, Nor would re - ceive an - oth - er guest;



My tho'ts, O God, as - cend to Thee, While thus my ear - ly vows I pay.
E - ter - nal King! e - rect Thy throne, And reign sole mon - arch in my breast.



DENNIS.

DODDRIDGE.

NAGELI.
Arr. for 1 or 4 Voices.



1. How gen - tie God's com-mands! How kind His pre - cepts are! Come,
2. His good - ness stands ap - proved, Un - changed from day to day; I'll



cast your bur - dens on the Lord, And trust His con - stant care.
drop my bur - den at His feet, And bear a song a - way.



JERUSALEM THE GOLDEN.

BERNARD of Cluny, 12th Century. Tr.

G. F. LE JEUNE.



1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest! Be-neath thy con-tem -
2. They stand, those halls of Zi - on, All ju - bi - lant with song, And bright with many an



pla - tion Sink heart and voice op - prest. I know not, oh, I know not, What
an - gel, And all the mar - tyr throng: The Prince is ev - er in them; The



joys a - wait us there, What ra - dian - cy of glo - ry, What bliss be - yond com-pare!
day - light is se - rene; The pas - tures of the bless - ed Are decked in glo - rious sheen.



Refrain.

Je - ru - - - - sa - lem the gold - en!



Je - ru - sa - lem the gold - en, With milk and hon - ey blest!



Be - neath



Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.



Org.

COME, YE THANKFUL PEOPLE, COME.

Rev. HENRY ALFORD.

(ST. GEORGE'S, WINDSOR.)

G. J. ELVEY.

1. Come, ye thank-ful peo - ple, come, Raise the song of har - vest home: All is safe - ly
 2. All the world is God's own field, Fruit un - to His praise to yield; Wheat and tares to
 3. Ev - en so, Lord, quick-ly come To Thy fi - nal har - vest home; Gath - er Thou Thy

gath-ered in, Ere the win-ter storms be - gin; God, our Mak - er, doth pro - vide For our
 geth - er sown, Un - to joy or sor - row grown: First the blade, and then the ear, Then the
 peo - ple in, Free from sor - row, free from sin; There for ev - er pu - ri - fied, In Thy

wants to be sup - plied: Come to God's own tem - ple, come, Raise the song of har - vest home.
 full corn shall ap - pear: Lord of har - vest, grant that we Wholesome grain and pure may be.
 pres - ence to a - bide: Come, with all Thine an - gels, come, Raise the glo - rious har - vest home.

GOD, MY KING, THY MIGHT CONFESSING.

Bishop RICHARD MANT.

(ST. OSWALD.)

Rev. J. B. DYKES.

1. God, my King, Thy might con - fess - ing, Ev - er will I bless Thy name;
 2. Nor shall fail from mem - ry's treas - ure, Works by love and mer - cy wrought;
 3. Full of kind - ness and com - pas - sion, Slow to an - ger, vast in love,
 4. All Thy works, O Lord, shall bless Thee, Thee shall all Thy saints a - dore;

Day by day Thy throne ad - dress - ing, Still will I Thy praise pro - claim.
 Works of love sur - pass - ing meas - ure, Works of mer - cy pass - ing thought.
 God is good to all cre - a - tion; All His works His good - ness prove.
 King su - preme shall they con - fess Thee, And pro - claim Thy sov - 'reign pow'r.

O MOTHER DEAR, JERUSALEM!

(MATERNA.)

(Founded on "F. B. P." MSS., 16th or 17th Cent.)

S. A. WARD.

1. O Moth - er dear, Je - ru - sa - lem! When shall I come to thee? When shall my sor - rows
 2. Thy gar - dens and thy good - ly walks Con - tin - ual - ly are green, Where grow such sweet and
 3. Those trees for ev - er-more bear fruit, And ev - er-more do spring, There ev - er-more the

have an end? Thy joys when shall I see? O hap - py har - bor of God's saints! O
 pleas-ant flow'r's As no-where else are seen. Right thro' thy streets, with sil - ver sound, The
 an - gels are, And ev - er-more do sing. Je - ru - sa - lem, my hap - py home, Would

sweet and pleas-ant soil! In thee no sor - row may be found, No grief, no care, no toil.
 liv - ing wa - ters flow, And on the banks, on ev - 'ry side, The trees of life do grow.
 God I were in thee! Would God my woes were at an end, Thy joys that I might see!

WE PLOUGH THE FIELDS.

MATTHIAS CLAUDIUS.

(WIR PFLÜGEN.)

J. A. P. SCHULZ.

1. We plough the fields, and scat - ter The good seed on the land, But it is fed and wa - tered
 2. He on - ly is the Mak - er Of all things near and far; He paints the way-side flow - er,
 3. We thank Thee, then, O Fa - ther, For all things bright and good; The seed-time and the har - vest,

By God's al-might-y hand; He sends the snow in win - ter, The warmth to swell the grain,
 He lights the ev'n-ing star; The winds and waves o - bey Him, By Him the birds are fed;
 Our life, our health, our food; Ac - cept the gifts we of - fer For all Thy love im - parts,

WE PLOUGH THE FIELDS.

Refrain.

The breez-es, and the sun-shine, And soft re-fresh-ing rain; }
 Much more to us His chil-dren, He gives our dai-ly bread. } All good gifts a-round us
 And, what Thou most de-sir-est, Our hum-ble, thankful hearts.
 Are sent from Heav'n a-bove; Then thank the Lord, O thank the Lord For all His love.

O LITTLE TOWN OF BETHLEHEM!

Bishop PHILLIPS BROOKS.

(ST. LOUIS.)

L. H. REDNER.

1. O lit-tle town of Beth-le-hem! How still we see thee lie; A-bove thy deep and
 2. For Christ is born of Ma-ry, And gath-ered all a-bove, While mor-tals sleep the
 3. How si-lent-ly, how si-lent-ly, The won-drous gift is giv'n; So God im-parts to
 4. O ho-ly Child of Beth-le-hem! De-scend to us, we pray, Cast out our sin and
 dream-less sleep The si-lent stars go by; Yet in thy dark streets shin-eth The
 an-gels keep Their watch of won-dring love. O morn-ing stars to-geth-er Pro-
 hu-man hearts The bless-ings of His heav'n. No ear may hear His com-ing, But
 en-ter in, Be born in us to-day. We hear the Christ-mas an-gels, The
 ev-er-last-ing Light; The hopes and fears of all the years Are met in thee to-night.
 claim the ho-ly birth! And prais-es sing to God the King, And peace to men on earth.
 in this world of sin, Where meek souls will re-ceive Him still, The dear Christ-en-ters in.
 great glad ti-dings tell, O, come to us, a-bide with us, Our Lord Im-man-u-el!

THE PILGRIMS' CHORUS.

(TANNHAEUSER.)

RICHARD WAGNER.

Adapted by JOHN HYATT BREWER.

f Andante maestoso.

The musical score consists of five staves of music. The first staff begins with a forte dynamic (f) and an 'Andante maestoso' tempo marking. The lyrics for this section are:

Once more, dear home, I with rapt-ure be - hold thee, And greet the fields that so sweet-ly en -

The second staff continues the melody with a dynamic change to *mf*. The lyrics for this section are:

fold thee, Thou, pil - grim staff, may rest thee now Since I... to... God have ful - filled my

The third staff begins with a dynamic of *mf*. The lyrics for this section are:

vow. By pen - ance sore I... have a - toned, And God's pure law my

The fourth staff continues the melody with a dynamic change to *cres.*. The lyrics for this section are:

heart hath owned; My pains hath He with bless - ing crowned, To God my

The fifth staff concludes the chorus with a dynamic of *piano*. The lyrics for this section are:

song shall aye re - sound, To God my song shall aye re -

By permission.

THE PILGRIMS' CHORUS.

Unison. *f*

sound..... Once more, dear home, I with

marcato.

Ped. * Ped. * Ped. * Ped. *

rap-ture be - hold thee, And greet the fields that so sweet-ly en -

Con Pedale.

mf

fold thee; Yes! pil] - - grim staff, thy.. toil... is o'er, I'll

serve my.. God..... for - ev - er, for ev - - er - more.

ff

WHILE SHEPHERDS WATCHED.

NAHUM TATE.

(CAROL.)

R. S. WILLIS.

1. While Shepherds watch'd their flocks by night, All seat - ed on the ground, The an - gel of the
 2. "To you, in Da - vid's town, this day, Is born of Da - vid's line, The Sav - iour, who is
 3. Thus spake the ser - aph, and forth-with Ap - peared a shin - ing throng Of an - gels, prais-ing

Lord came down, And glo - ry shone a - round. "Fear not," said he, for might - y dread Had
 Christ, the Lord; And this shall be the sign: The heav'nly Babe you there shall find To
 God, and thus Ad-dressed their joy - ful song: "All glo - ry be to God on high, And

seized their troubled mind: "Glad ti - dings of great joy. I bring To you, and all man - kind.
 hu - man view dis - played, All mean - ly wrapped in swathing bands, And in a man - ger laid."
 to the earth be peace; Good-will henceforth from heav'n to men Be - gin, and nev - er cease."

HARK! THE HERALD ANGELS SING.

Rev. CHARLES WESLEY.

(MENDELSSOHN.)

MENDELSSOHN.

1. Hark! the her - ald an-gels sing Glo - ry to the new-born King; Peace on earth, and
 2. Christ, by high - est heav'n a - dored; Christ, the ev - er - last-ing Lord; Come, De - sire of
 3. Mild He lays His glo - ry by, Born that man no more may die, Born to raise the

mer - cy mild, God and sin - ners rec - on - ciled! Joy - ful all ye na - tions, rise,
 na - tions, come, Fix in us Thy hum - ble home. Veiled in flesh the God-head see;
 sons of earth, Born to give them sec - ond birth. Ris'n with heal - ing in His wings,

HARK! THE HERALD ANGELS SING.



Join the tri-umph of the skies; With th' an-gel - ic host pro-claim Christ is born in
Hail th' In-car-nate De - i - ty, Pleased as Man with man to dwell; Je - sus, our Em-
Light and life to all He brings, Hail, the Son of Right-eous-ness! Hail, the heav'n-born

Refrain.

Musical notation for the Refrain of 'Hark! The Herald Angels Sing.' The key signature changes to C major. The lyrics repeat the opening phrase, adding 'Beth - le - hem. man - u - el. Prince of Peace.' followed by the refrain 'Hark! the her - ald an - gels sing Glo - ry to the new-born King.'

Ped.

HOLY, HOLY, HOLY!

Bishop REGINALD HEBER.

(NICAEA.)

Rev. J. B. DYKES.

Musical notation for the first stanza of 'Holy, Holy, Holy!'. The key signature is G major. The lyrics begin with 'Ho - ly, Ho - ly, Ho - ly,' followed by a call-and-response section.

1. Ho - ly, Ho - ly, Ho - ly, Lord God Al - might - y! Ear - ly in the
2. Ho - ly, Ho - ly, Ho - ly! All the saints a - dore Thee, Cast - ing down their
3. Ho - ly, Ho - ly, Ho - ly! Tho' the dark-ness hide Thee, Though the eye of
4. Ho - ly, Ho - ly, Ho - ly, Lord God Al - might - y! All Thy works shall

Musical notation for the second stanza of 'Holy, Holy, Holy!'. The key signature changes to A major. The lyrics continue the call-and-response pattern.

morn - ing our song shall rise to Thee; Ho - ly, Ho - ly, Ho - ly!
gold - en crowns a - round the glass - y sea; Cher - u - bim and sera - phim
sin - ful man Thy glo - ry may not see, On - ly Thou art ho - ly;
praise Thy Name, in earth and sky and sea; Ho - ly, Ho - ly, Ho - ly!

Musical notation for the third stanza of 'Holy, Holy, Holy!'. The key signature changes to D major. The lyrics continue the call-and-response pattern.

Mer - ci - ful and Might - y! God in Three Per - sons, bless - ed Trin - i - ty!
fall - ing down be - fore Thee, Which wert, and art, and ev - er-more shalt be.
there is none be - side Thee Per - fect in pow - er, in love, and pur - i - ty.
Mer - ci - ful and Might - y! God in Three Per - sons, bless - ed Trin - i - ty!

Musical notation for the final stanza of 'Holy, Holy, Holy!'. The key signature changes to G major. The lyrics conclude with a final call-and-response.

FROM GREENLAND'S ICY MOUNTAINS.

Bishop REGINALD HEBER.

(MISSIONARY HYMN.)

LOWELL MASON.

1. From Greenland's i - cy moun-tains, From In-dia's cor - al strand, Where Af-ric's sun - ny
 2. What tho' the spi - cy breez - es Blow soft o'er Cey-lon's isle; Tho' ev - 'ry pros-pect
 3. Can we, whose souls are light - ed With wis-dom from on high,— Can we, to men be -
 4. Waft, waft, ye winds, His sto - ry, And you, ye wa-ters, roll, Till, like a sea of

foun - tains Roll down their gold - en sand, From many an an - cient riv - er, From
 pleas - es, And on - lv man is vile; In vain with lav - iash kind - ness The
 night - ed The lamp of life de - ny? Sal - va - tion! O sal - va - tion! The
 glo - ry It spreads from pole to pole; Till o'er our ran-somed na - ture The

many a palm - y plain, They call us to de - liv - er Their land form er-ror's chain.
 gifts of God are strewn; The hea-then in his blind - ness Bow down to wood and stone.
 joy - ful sound pro - claim, Till each re - mot-est na - tion Has learned Mes-si-ah's name.
 Lamb for sin - ners slain, Re - deem - er, King, Cre - a - tor, In bliss re-turns to reign.

DEAR LORD AND FATHER OF MANKIND.

J. G. WHITTIER.

(WHITTIER.)

F. C. MAKER.

1. Dear Lord and Fa - ther of man-kind, For - give our fev - rish ways! Re - clothe us in our
 2. In sim - ple trust like theirs who heard, Be - side the Syr - ian sea, The gra - cious call-ing
 3. With that deep hush sub - du - ing all Our words and works that drown The ten - der whis-per

right - ful mind; In pur - er lives thy ser - vice find, In deep - er rev - 'rence, praise.
 of the Lord, Let us, like them, with - out a word Rise up and fol - low Thee.
 of Thy call, As noise - less let Thy bless-ing fall As fell Thy man - ia down.

A MIGHTY FORTRESS IS OUR GOD.

MARTIN LUTHER.

(EIN FESTE BURG.)

MARTIN LUTHER.

1. A mighty for-tress is our God, A bul-wark nev-er fail-ing; Our help-er He a-
 2. Did we in our own strength confide, Our striv-ing would be los-ing, Were not the right man
 3. And tho' this world, with dev-ils filled Should threaten to un-do us, We will not fear, for
 4. That word a - bove all earthly pow'rs—No thanks to them—a bid-eth; The Spir-it and the

mid the flood Of mor-tal ills pre-vail-ing; For still our an-cient foe Doth seek to work us
 on our side, The man of God's own choos-ing: Dost ask who that may be? Christ Je-sus, it is
 God hath willed His truth to triumph through us: The prince of darkness grim—We trem-ble not for
 gifts are ours, Thro' Him who with us sid-eth: Let goods and kin-dred go, This mor-tal life al-

woe; His craft and pow'r are great, And arm'd with cru-el hate, On earth is not His e - qual.
 He! Lord Sa - ba - oth, His name, From age to age the same; And He must win the bat-tle.
 him; His rage we can en - dure; For lo, his doom is sure; One lit - tle word shall fell him.
 so; The bod - y they may kill, God's truth a - bid - eth still; His kingdom is for ev - er.

WHEN MORNING GILDS THE SKIES.

German. Tr. E. CASWALL.

(LAUDES DOMINI.)

J. BARNBY.

1. When morn-ing gilds the skies, My heart a - wak-ing cries May Je - sus Christ be praised:
 2. When-e'er the sweet church bell Peals o - ver hill and dell, May Je - sus Christ be praised!
 3. Does sad - ness fill my mind? A sol - ace here I find, May Je - sus Christ be praised!

A - like at work and prayer To Je - sus I re - pair; May Je - sus Christ be praised.
 O hark to what it sings, As joy-ous-ly it rings, May Je - sus Christ be praised!
 Or fades my earth-ly bliss? My com-fort still is this, May Je - sus Christ be praised!

NEARER, MY GOD, TO THEE.

SARAH F. ADAMS.

FRANK R. RIX.

Moderato. < >

p

Near - er, my God, to Thee, Near - er to Thee; E'en tho' it be a cross

mf *p* *cres.* *f*

That rais - eth me; Still all my song shall be, Near - er, my God, to Thee,

pp *p*

Near - er to Thee. Though, like the wan - der - er, The sun gone down,

cres.

Dark - ness be o - ver me, my rest a stone; Still all my

dim.

song shall be, Near - er, my God, to Thee, Near - er to Thee.

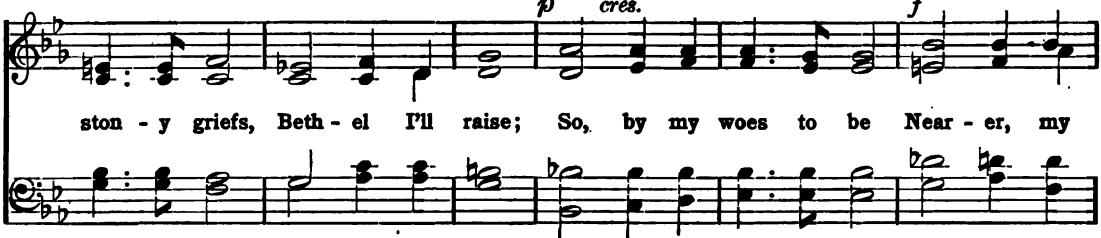
NEARER, MY GOD, TO THEE.



(Melody in the Bass.)



Near - er to Thee. Then, with my wak - ing tho'ts, Bright with Thy praise, Out of my



WHEN THE LORD OF LOVE WAS HERE

Rev. STOPFORD A. BROOKE.

(ARMSTRONG.)

G. W. CHADWICK.

The musical score consists of three staves of music in common time, key signature of one sharp. The first staff (treble clef) contains lyrics for the first three lines of the hymn. The second staff (alto clef) contains lyrics for the middle section. The third staff (bass clef) contains lyrics for the final section. The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano).

1. When the Lord of Love was here, Hap - py hearts to Him were dear,
 2. Meek and low - ly were His ways; From His lov - ing grew His praise,
 3. When He walked the fields, He drew From the flow'rs and birds and dew,

Though His heart was sad;..... Worn and lone - ly for our sake,
 From His giv - ing, prayer;..... All the out - casts thronged to hear,
 Par - a - bles of God;..... For with - in His heart of love

Yet He turned a - side to make All the wea - ry glad;.....
 All the sor - row - ful drew near To en - joy His care;.....
 All the soul of man did move,— God had His a - bode;.....

REJOICE, YE PURE IN HEART.

Rev. E. H. PLUMPTRE.

(MARION.)

A. H. MESSITER.

The musical score consists of three staves of music in common time, key signature of one sharp. The first staff (treble clef) contains lyrics for the first four lines of the hymn. The second staff (alto clef) contains a 'Refrain' section. The third staff (bass clef) contains lyrics for the final section. The music features eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano).

1. Re - joice, ye pure in heart, Rejoice, give thanks and sing; Your fes-tal ban-ner wave on high,
 2. Bright youth and snow-crowned age, Strong men and maidens meek, Raise high your free, ex-ult-ing song,
 3. With all the an - gel choirs, With all the saints on earth, Pour out the strains of joy and bliss,
 4. Then on, ye pure in heart, Re - joice, give thanks and sing; Your glorious banner wave on high,

Refrain.

The musical score consists of two staves of music in common time, key signature of one sharp. The first staff (treble clef) contains lyrics for the first part of the refrain. The second staff (bass clef) contains lyrics for the second part of the refrain. The music features eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano).

The cross of Christ, your King; Re - joice, re - joice, Re - joice, give thanks and sing.
 God's wondrous praises speak. } Re - joice, re - joice, Re - joice, give thanks and sing.
 True rap-ture, noblest mirth! } Re - joice, Re - joice,

GOD OF OUR FATHERS.

(THE RECESSIONAL.)

RUDYARD KIPLING, 1897.

JOHN H. GOWER.

f

1. God of our fa - thers, known of old, Lord of our far - flung bat - tie line,
 2. The tu - mult and the shout - ing dies; The cap-tains and the kings de - part;
 3. Far - call'd our na - vies melt a - way; On dune and head - land sinks the fire;

Be - neath whose aw - ful hand we hold Do - min - ion o - ver palm and pine:
 Still stands Thine an - cient sac - ri - fice, An hum - ble and a con - trite heart:
 Lo, all our pomp of yes - ter - day Is one with Nin - e - veh and Tyre!

Lord God of hosts, be with us yet, Lest we for - get, lest we for - get.
 Lord God of hosts, be with us yet, Lest we for - get, lest we for - get.
 Judge of the na - tions, spare us yet, Lest we for - get, lest we for - get.

Copyright, by John H. Gower.

4 If, drunk with sight of power, we loose
 Wild tongues that have not Thee in awe,
 Such boastings as the Gentiles use,
 Or lesser breeds without the law:
 Lord God of hosts, be with us yet,
 Lest we forget, lest we forget.

5 For heathen heart that puts her trust
 In reeking tube and iron shard;
 All valiant dust that builds on dust,
 And guarding calls not Thee to guard:
 For frantic boast and foolish word,
 Thy mercy on Thy people, Lord!

I THANK THEE, LORD, FOR STRENGTH OF ARM.

(MINISTRY.)

ROBERT DAVIS.

JOHN H. GROVER.

I. I thank Thee, Lord, for strength of arm To win my... bread,
And that, be - yond my need, is meat For friend un - fed:
I thank Thee much for bread to live, I thank Thee more for bread to give. A - men.

2 I thank Thee, Lord, for snug-thatched roof
In cold and storm,
And that beyond my need is room
For friend forlorn:
I thank Thee much for place to rest,
But more for shelter for my guest.

3 I thank Thee, Lord, for lavish love
On me bestowed,
Enough to share with loveless folk
To ease their load:
Thy love to me I ill could spare,
Yet dearer is Thy love I share.]

OUR GOD, OUR HELP IN AGES PAST.

(ST. ANNE.)

ISAAC WATTS, 1719.

Ascribed to WILLIAM CROFT, 1708.

1. Our God, our help in a - ges past, Our hope for years to come,
2. Un - der the shad - ow of Thy throne Thy saints have dwelt se - cure;

OUR GOD, OUR HELP IN AGES PAST.

185

Our shel - ter from the storm - y blast, And our e - ter - nal home!
Suf - fi - cient is Thine arm a - lone, And our de - fence is sure. A-men.

3 Before the hills in order stood,
Or earth received her frame
From everlasting Thou art God,
To endless years the same.
4 A thousand ages in Thy sight
Are like an evening gone;
Short as the watch that ends the night
Before the rising sun.

5 Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.
6 Our God, our help in ages past,
Our hope for years to come,
Be thou our guard while troubles last,
And our eternal home.

O GOD, BENEATH THY GUIDING HAND.

(DUKE STREET.)

LEONARD BACON.

JOHN HATTON.

1. O God, be - neath Thy guid - ing.. hand Our ex - iled fa - thers
2. Thou heard'st, well pleas'd, the.. song, the.. pray'r; Thy bless - ing came, and

cross'd the sea; And when they trod the.. win - try.. strand,
still its pow'r Shall on - ward through all.. a - ges.. bear

With pray'r and psalm.... they wor - shipp'd Thee.
The mem - 'ry of..... that ho - ly hour. A - men.

3 Laws, freedom, truth, and faith in God
Came with those exiles o'er the waves,
And where their pilgrim feet have trod,
The God they trusted guards their graves.

4 And here Thy name, O God of love,
Their children's children shall adore,
Till these eternal hills remove,
And spring adorns the earth no more.

O LORD, HOW MANIFOLD ARE THY WORKS.

(THANKSGIVING ANTHEM.)

J. BARNBY, ARR.

Allegro Maestoso.

O Lord, how man - i - fold, how man - i - fold are Thy works; in
 in wis-dom,
 wis - dom, in wis - dom hast Thou made them all. O Lord, how
 wis - - - - - dom
 man - i - fold, how man i - fold are Thy works; in wi - dom' hast Thou
 are..... Thy works;
 in
 the
 made them all, in wis - dom hast Thou made them all; the earth is full,.....
 all..... the earth is
 wis - dom hast Thou made them all, in wis - dom hast Thou made them all; the
 earth
 Solo.
 is full of Thy rich - es. The val - leys stand so thick with corn that
 full,
 earth

O LORD, HOW MANIFOLD ARE THY WORKS.

187

they



The val - leys stand, so

they

laugh and sing, they laugh and sing,

O Lord, how man - i - fold, how man - i - fold are Thy works; in

wis - dom, in wis - dom hast Thou made them all.

O Lord, how

O LORD, HOW MANIFOLD ARE THY WORKS.

man - i - fold, how man - i - fold are Thy works,..... in wis - dom hast Thou
are..... Thy works,

In
the

made them all, in wis - dom hast Thou made them all. The earth is full.....
all..... The earth is

wis - dom hast Thou made them all, in wis - dom hast Thou made them all. The
earth

..... is full of Thy rich - es. Praise the Lord, Oh, my
full

earth

soul, praise the Lord, Oh, my soul, and for - get not

Mesoso.

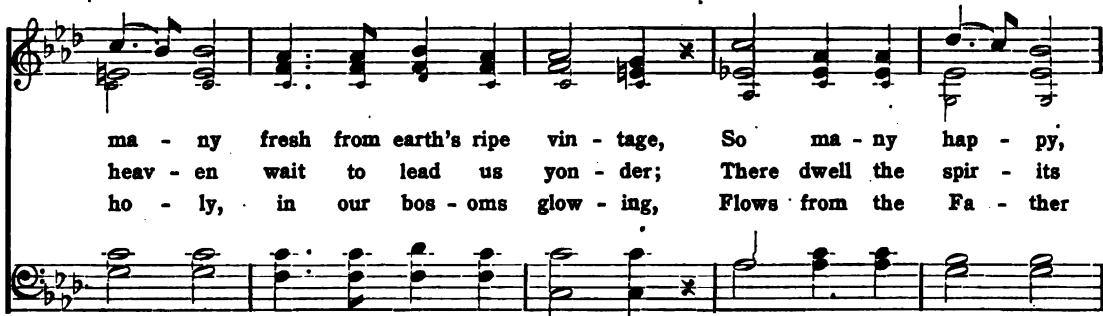
all..... His ben - e - fits. Praise the Lord, Praise the Lord.

INTEGER VITÆ.

FLEMMING.
For 1, 3 or 4 voices.



ma - ny fresh from earth's ripe vin - tage, So ma - ny hap - py,
heav - en wait to lead us yon - der; There dwell the spir - its
ho - ly, in our bos - oms glow - ing, Flows from the Fa - ther



2 Sive per Syrtes iter aestuosa,
Sive facturus per inhospitalem
Caucasum vel quæ loca fabulosus
Lambit Hydaspes.

4 Pone sub curru nimium propinquuo
Solis, in terra domibus negata;
Dulce ridentem Lalagen amabo,
Dulce loquentem.

TOPICAL INDEX

NOTE. The arrangements are indicated as follows: S, soprano; SA, soprano and alto, or soprano and alto-tenor; SAB, soprano, alto (alto-tenor) and bass; SATB, soprano, alto, tenor, and bass; TB, tenor and bass.

PATRIOTIC SONGS

PAGE	TITLE	ARRANGEMENT	AUTHOR	COMPOSER
161	America	S, SA, SAB, SATB	S. F. Smith	H. Carey (?)
16	American hymn	S, SATB	M. Keller	M. Keller
14	Ark of freedom	S, SA, SAB, SATB	"Austrian hymn"	Jos. Haydn
21	Battle hymn of the Republic	S, SA, SATB	Julia Ward Howe	Anon.
27	Breaking waves dashed high	S, SA, SAB, SATB	Mrs. Hemans	Old tune
8	Columbia the gem	S, SA, SAB, SATB		Shaw
10	Dixie	S, SA, SAB, SATB	Dan Emmett	Emmett
130	Fairest of nations	SSA, SATB	May A. Ingenthalon, "Aida"	Verdi
15	Flag of the free	S, SA, SAB		Wagner
13	Flower of liberty	S, SA, SAB, SATB	O. W. Holmes	Wilhelm
9	God ever glorious	S, SA, SAB, SATB	S. F. Smith	Lwoff
7	God speed the right	S, SA, SAB, SATB	W. E. Hickson	German air
18	Land of freedom	S, SATB	F. R. Rix	Verdi
130	March, "Aida"	SSA, SATB	May A. Ingenthalon	Verdi
11	Maryland, my Maryland	S, SA, SAB, SATB	J. R. Randall	German air
16	My country, 'tis	S, SA, SAB, SATB	S. F. Smith	H. Carey (?)
26	Ode to Washington's birthday	S, SATB	O. W. Holmes	F. R. Rix
18	Patriot's song	S, SATB	F. R. Rix	"Aida", Verdi
8	Red, white, and blue	S, SA, SAB, SATB		Shaw
9	Russian hymn	S, SA, SAB, SATB	O. W. Holmes	Lwoff
22	Silent heroes	S, SATB	"Chimes of Normandy"	Planquette
14	Soldier's farewell	S, SA, SAB, SATB	L. Elson, tr.	Johanna Kinkel
24	Soldier's life, The	S, SA, SATB	"Erminie"	Jakobowski
6	Star spangled banner, The	S, SA, SAB, SATB	F. S. Key	John Stafford Smith (?)
20	Tenting to-night	S, SA, SAB, SATB	Kittredge	Walter Kittredge
12	Unfurl the starry flag	S, SATB	Louie R. Heller	J. Remington Fairlamb
13	Watch on the Rhine (music)	S, SA, SAB, SATB		
26	Welcome to the day	S, SATB	O. W. Holmes	F. R. Rix

FOLK-SONGS AND HOME SONGS

36	All through the night	S, SA, SSA, SAB, SATB	Welsh	Welsh air
61	Auld lang syne	S, SA, SAB, SATB	Robert Burns	Scotch air
43	Believe me, if all	S, SA, SAB, SATB	Thomas Moore	Moore's Melodies
33	Blue bells of Scotland	S, SA, SAB, SATB	Mrs. Jordan	Scotch air
57	Die Lorelei	S, SA, SAB, SATB	Heinrich Heine	Fr. Silcher
10	Dixie	S, SA, SAB, SATB	D. Emmett	D. Emmett
53	Drink to me only	S, SATB	Ben Jonson	Old melody
44	Funiculi, funicula	S, SSA	E. Oxenford	L. Denza
31	Home, sweet home	S, SA, SAB, SATB	John Howard Payne	H. Bishop
40	Killarney	S, SATB	Irish	M. W. Balfe
42	Last rose of summer	S, SA, SAB, SATB	Irish	Irish air
56	Lass of Richmond Hill	S, SA, SAB	L. McNally	J. Hook
41	Loch Lomond	S, SATB	Scotch	Scotch air
50	Marseillaise, The	S, SA, SAB, SATB	R. de Lisle	R. de Lisle
30	Massa's in the cold ground	S, SA, SAB, SATB	Stephen C. Foster	S. C. Foster
32	Meeting of the waters	S, SA, SAB, SATB	Thomas Moore	Moore's Melodies
49	Men of Harlech	S, SATB	Welsh	Welsh air
32	Minstrel boy, The	S, SA, SAB, SATB	Thomas Moore	Moore's Melodies
70	Nearest and dearest	SA, ST, TB, SAB	Tuscan folk song	Caracciolo
29	Old folks at home	S, SA, SATB	S. C. Foster	S. C. Foster
28	Old Kentucky home	S, SA, SAB, SATB	S. C. Foster	S. C. Foster
37	Santa Lucia	S, SA, SAB, SATB	Italian folk song	Italian air
85	Silent night	S, SATB	German	M. Haydn
85	Stille nacht, heil'ge nacht	SATB	German folk song	M. Haydn
29	Swanee river	S, SA, SATB	S. C. Foster	S. C. Foster
50	Ye sons of freedom (La Marseillaise)			Rouget de Lisle

TOPICAL INDEX Continued

MISCELLANEOUS SONGS

PAGE	TITLE	ARRANGEMENT	AUTHOR	COMPOSER
76	A wind came up.....	S, SAA, SAB, SATB	H. W. Longfellow	F. Way, arr.
52	Auf wiedersehen.....	S, SATB	German, tr.	Mendelssohn
96	Curfew, The.....	S, SATB	H. W. Longfellow	T. Anderton
76	Daybreak.....	S, SAA, SAB, SATB	H. W. Longfellow	F. Way, arr.
55	Er lebe hoch.....	S, SA, TB, SATB	German student song	Folk song
58	For the new year.....	S, SAT, SAB, SATB	German, tr.	Mendelssohn, arr.
5	Gaudeamus igitur.....	S, SATB		College song
114	Good night.....	S, SATB	F. R. Rix	F. R. Rix
124	Good night, beloved.....	SATB	H. W. Longfellow	C. Pinsuti
48	Heart of oak.....	S, SA, SAB, SATB	David Garrick	Wm. Boyce
109	Heart's in the highlands, My S, SSA		Robert Burns	Jensen, arr.
72	I hear the soft note.....	S, SA, SAB, SATB	W. S. Gilbert	A. Sullivan, arr.
189	Integer vita.....	S, SAA, SAT, SATB	Horace	Flemming
71	Lauriger Horatius.....	S, SSA, SAT, SATB	Horace	College song
55	Long live our school.....	S, SA, TTB, SATB	School song	German
38	Low backed car.....	S, SATB	Samuel Lover	Irish air
80	Magnet and the churn, The S, SA, SAB, SATB		W. S. Gilbert, "Patience"	A. Sullivan
39	Miller of the Dee, The.....	S, SATB	English	Old English
70	Nearest and dearest.....	SA, ST, TB, SAB	Tuscan folk song	Caracciolo
82	Night bells, The.....	SA, SAB		C. Vincent, arr.
78	Now to the banquet.....	SA, SAB, SATB	W. S. Gilbert, "Sorcerer"	A. Sullivan
97	Policeman's chorus.....	SATB	W. S. Gilbert, "The Pirates"	A. Sullivan
67	Rhine raft song.....	S, SAA, SAAB	F. Enoch	C. Pinsuti, arr.
54	Sailing.....	S, SA, SAB, SATB		G. Marks
34	Softly sighs.....	S, SA, SAT, SATB	"Der Freischütz"	Von Weber, arr.
24	Soldier's life, The.....	S, SA, SATB	"Erminie"	Jakobowski
116	Spring song.....	S	"Melody in F"	Rubinstein
80	Toreador song.....	S, SA, B, TB, SATB	"Carmen"	Bizet
116	Welcome, sweet springtime (unis).			Rubinstein
97	When the foeman.....	SATB	W. S. Gilbert, "The Pirates"	A. Sullivan
5	While we're young let us rejoice. S, SATB		"Gaudeamus"	College song

CLASSICAL SONGS

86	Che faro senza Euridice.....	S, SA, SAB	"Orpheus"	Gluck
74	Discovery.....	SSA, SAT, SATB	B. Björnson, tr.	Edv. Grieg, arr.
65	Farewell to the forest.....	SAT, SATB	Part-song	Mendelssohn, arr.
62	Greeting.....	SSA	3 part-song	Mendelssohn
60	Hark, hark, the lark.....	S, SA, SAB, SATB	Shakespeare	Fr. Schubert, arr.
142	Heavens proclaim, The.....	S, SATB		Beethoven
140	Hope thou in God.....	S, SSA	Psalms	Handel
86	I have lost my Euridice.....	S, SA, SAB	"Orpheus"	Gluck
74	Landerkennung (Discovery) SSA, SAT, SATB			Grieg
140	Largo (Hope thou in God).....	S, SSA		Handel
138	Lift thine eyes.....	SSA	"The Elijah"	Mendelssohn
91	Lost chord, The.....	S, SAA	Adelaide A. Proctor	A. Sullivan
106	My heart rejoices.....	S, SA	"Samson and Delilah"	C. St. Saens, arr.
59	Ode to joy.....	S, SATB	Schiller, "Ninth Symphony"	Beethoven
118	O star of evening.....	S, B	"Tannhauser"	Wagner
174	Pilgrims' chorus.....	Unis. or SATB	"Tannhauser"	Wagner
120	Ring out, wild bells.....	SATB	Tennyson	Gounod
66	Thou'ret like a flower.....	S, SSA	Heine, tr.	Liszt, arr.
36	Who is Sylvia?.....	S, SATB	Shakespeare	Fr. Schubert

ANTHEMS AND ORATORIO SELECTIONS

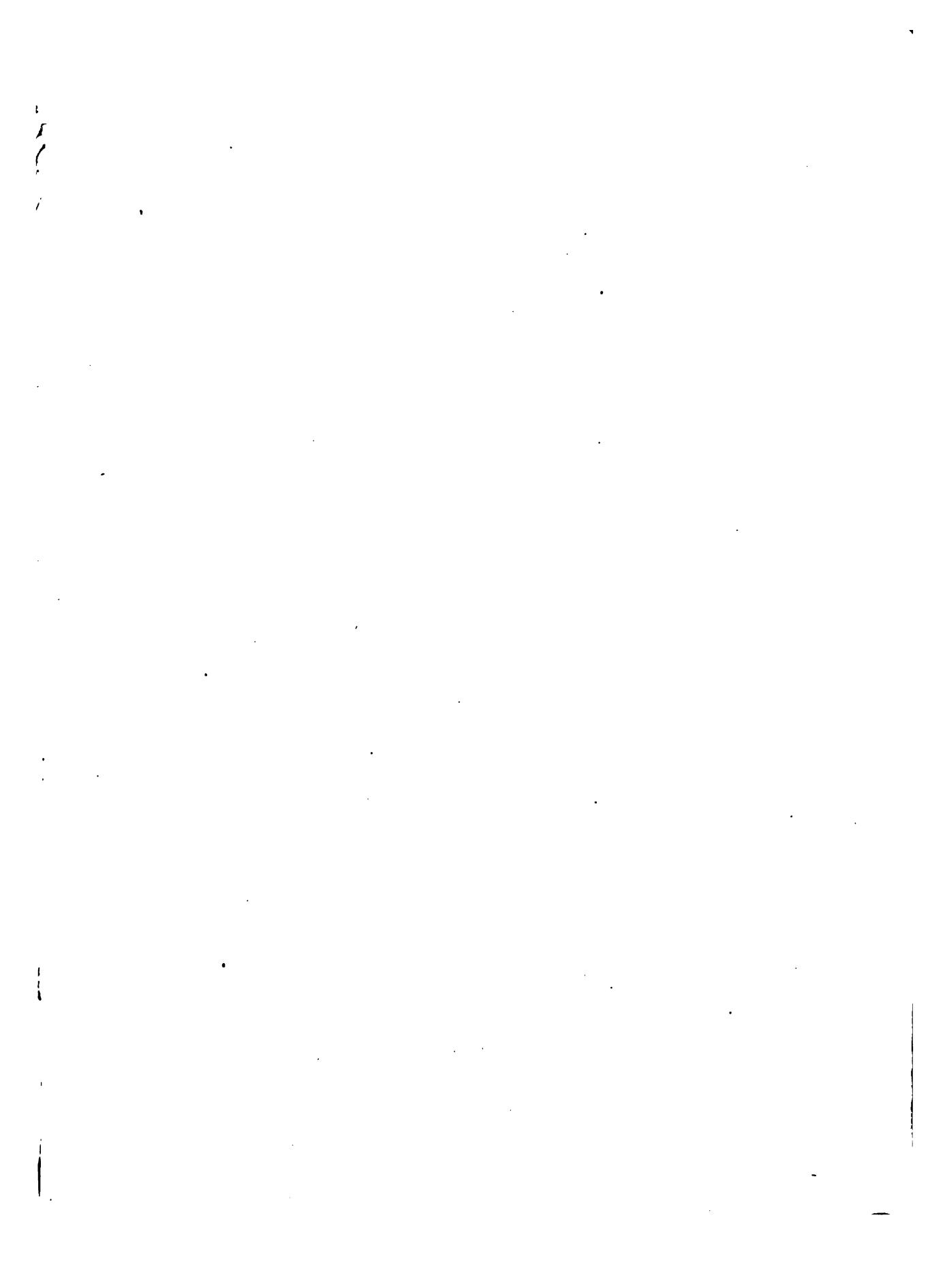
148	Abide with me.....	SATB	H. F. Lyte, "Woman of Samaria"	W. S. Bennett
160	Ave verum.....	SATB		Mozart
155	Cantique de Noël.....	S, SATB		A. Adam
150	Hallelujah chorus (abridged) SATB		"The Messiah"	Handel
142	Heavens proclaim, The.....	S, SATB		Beethoven
127	How mighty are Thy works S, SATB		May A. Ingenthal, "Athalie"	Mendelssohn
156	Jerusalem, O turn thee.... SAA, SATB		"Gallia"	Gounod
138	Lift thine eyes.....	SSA	"The Elijah"	Mendelssohn
158	Lord is mindful, The.....	S, SATB	"St. Paul"	Mendelssohn
160	Love divine.....	SATB	Chas. Wesley, "Ave verum"	Mozart

TOPICAL INDEX Continued

PAGE	TITLE	ARRANGEMENT	AUTHOR	COMPOSER
180	Nearer, my God, to Thee...	SATB	Sarah F. Adams	Frank R. Rix
154	O holy night...	S, SATB	Christmas song	A. Adam
186	O Lord, how manifold...	SATB	Thanksgiving anthem	J. Barnby
143	O rest in the Lord...	S, A.	"Elijah"	Mendelssohn
146	O Zion that bringest...	S, SATB		Stainer
136	Send out thy light...	S, SATB	(Abridged)	Gounod
162	To God on high, Chorale ("Hymn of Praise")			Mendelssohn

HYMNS (S or SATB)

PAGE	TITLE	AUTHOR	COMPOSER
146	Abide with me...	H. F. Lyte	Bennett
163	Come, my soul...		Haydn
164	Come, thou almighty King...	Chas. Wesley	Giardini
171	Come, ye thankful people...	Henry Alford	G. J. Elvey
178	Dear Lord and Father...	J. G. Whittier	F. C. Maker
169	Dennis...	Doddridge	Nageli
179	Ein feste Burg...		
186	Father in heaven...	R. Kipling	Wm. Boyd
178	From Greenland's icy mountains	Bishop Heber	Lowell Mason
171	God, my King...	Bishop Mant	J. B. Dykes
163	God of our fathers (The Recessional)...	R. Kipling	J. H. Gower
176	Hark, the herald angels sing...	Chas. Wesley	Mendelssohn
177	Holy, holy, holy...	Bishop Heber	J. B. Dykes
169	How gentle God's commands...	Doddridge	Nageli
166	In heavenly love abiding...	Waring	J. B. Dykes
184	I thank thee, Lord...	Robert Davis	John H. Grover
164	Italian hymn...	Chas. Wesley	F. Giardini
170	Jerusalem the golden...	Bernard of Cluny	G. F. LeJeune
139	Kingdoms and thrones...	(Hamburg)	
168	Lead, kindly light...	John Henry Newman	J. B. Dykes
160	Love divine...	Chas. Wesley	Mozart
179	Mighty fortress, A...	Martin Luther	Martin Luther
159	Morning hymn...	Watts	Dykes
168	My opening eyes (Ward)...		L. Mason
180	Nearer, my God, to Thee...	Sarah F. Adams	Frank R. Rix
164	New every morning...	John Keble	Webbe
162	Now thank we all...	Chorale	J. Cruger
185	O God, beneath...	Leonard Bacon	J. Hatton
149	Old hundredth...		Franc
173	O little town of Bethlehem...	Phillips Brooks	L. H. Redner
172	O mother dear, Jerusalem...	Old MSS.	S. A. Ward
159	Once-more, my soul...	Watts	Dykes
184	Our God, our help...		Wm. Croft
166	O worship the King...	Old hundredth	Haydn
149	Praise God, from whom...	R. Kipling	Franc
188	Recessional, The...	E. H. Plumtre	J. H. Gower
182	Rejoice, ye pure in heart...	Watts	A. H. Messiter
184	St. Anne...		Wm. Croft
165	These things shall be...	John Addington Symonds	J. Hatton
163	To God on high...	Chorale	Mendelssohn
189	Tranquil and peaceful...	"Integer vitae"	Flemming
167	Vesper hymn...	Thomas Moore	Bortnianski
169	Ward (My opening eyes)...		L. Mason
172	We plough the fields...	Matthias Claudius	J. A. P. Schulz
179	When morning gilds the skies...	German, tr.	J. Barnby
182	When the Lord of love...	S. A. Brooke	G. W. Chadwick
176	While shepherds watched...	N. Tate	R. S. Willis



**30 DAY USE
RETURN TO DESK FROM WHICH BORROWED

MUSIC LIBRARY**

**This book is due on the last date stamped below, or
on the date to which renewed.
Renewed books are subject to immediate recall.**

LD21A-10m-10.'74 (S1945L)

**General Library
University of California
Berkeley**



DATE DUE

**Music Library
University of California at
Berkeley**